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STAR TREK THE MOVIE TRILOGY

**HARRY & THE
HENDERSONS**
The scoop on the new
Steven Spielberg megahit

THE WRATH OF KHAN
THE SEARCH FOR SPOCK
THE VOYAGE HOME

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The magazine with a "Sense of Wonder."

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STAR TREK IV: THE VOYAGE HOME, the most successful film of the movie series, capped a trilogy begun by STAR TREK II: THE WRATH OF KHAN (1982) and STAR TREK III: THE SEARCH FOR SPOCK (1984). This issue examines STAR TREK, the movie trilogy, in a series of articles that look at the major talents behind the movies, taking stock of what the films have accomplished, and looking forward to where STAR TREK may be heading.

Dann Gire provides an interview with STAR TREK director and star Leonard Nimoy, who talks about his work on the movies and the genesis of STAR TREK IV. Dennis Fischer profiles the work of writer/director Nicholas Meyer, called "The Man Who Saved STAR TREK" because his direction of STAR TREK II set the tone for the series' success after the critical failure of STAR TREK—THE MOTION PICTURE. Meyer's astute contribution to the script of STAR TREK IV marks him as one of the chief architects of the series' growing popularity. And Ron Magid looks behind-the-scenes at the special effects accomplishments of ILM as seen in the latest entry of the series.

STAR TREK III: THE SEARCH FOR SPOCK, which marked the directing debut of actor Leonard Nimoy, is the subject of a detailed production article by Sheldon Teitelbaum, based on interviews conducted by Kay Anderson during the filming. For Anderson's similarly detailed chronicle of the production of STAR TREK II see Volume 12 Number 5/6.

Sidebar articles look at everything from STAR TREK V to "What's Wrong with STAR TREK?" May it live long and prosper.

Frederick S. Clarke

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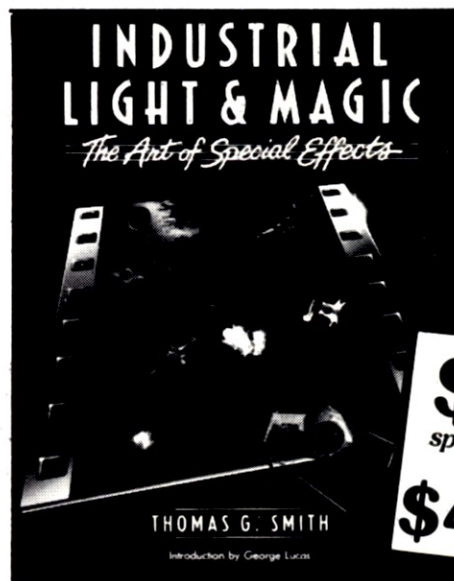
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PREDATOR

Arnold Schwarzenegger commandos play FRIDAY THE 13TH in the jungle with ALIEN.

By Frederick S. Clarke

20th Century-Fox's upcoming summer hybrid, PREDATOR, produced by Lawrence Gordon, Joel Silver, and John Davis, combines elements of two of their top grossing films. The COMMANDO meets ALIEN story is basically THE MOST DANGEROUS GAME updated with a science fiction motif. Formerly called HUNTER, the James and John Thomas screenplay features a creature that is the ultimate predator. Like the terrestrial chameleon, it has the ability to mimic whatever background environment it inhabits so perfectly, that it becomes completely invisible when motionless. When moving, a faint rippling outline betrays its presence.

The creature is a hunter. It enjoys a challenge. The Predator travels from world to world in a spaceship which is also chameleon-like, searching for the most dangerous being to stalk and destroy. On Earth, the game happens to be Arnold Schwarzenegger, who plays "Dutch" Schaefer, head of an elite paramilitary unit. The Predator comes to our world just as Schwarzenegger and his men are investigating a downed helicopter in the dense South American jungle. It proceeds to hunt the highly trained men, eliminating them one by one until it and Arnold Schwarzenegger are the only ones left.

But the creature does give them a sporting chance. At one point it has a perfect opportunity to kill an unarmed man, and



Arnold Schwarzenegger and his elite core of commandos encounter the ultimate predator, an alien from outer space, in the jungle of South America in PREDATOR, which 20th Century-Fox opens June 5.

simply walks away. It calls its ship by means of a sparkling wand-like device which doubles as a weapon. At the climax this wand is used against the alien in a situation similar to Bond fighting Oddjob with his own razor-rimmed derby. The film was directed by John McTiernan (NOMADS) in Mexico and will be released nationwide by Fox on June 5.

Originally, Fox contracted the film's special effects out to two companies: Richard Edlund's Boss Film Creature Shop for alien designs and R. Greenberg Associates in New York for opticals. Producer Joel Silver had worked closely with Bob Greenberg on the effects for XANADU. Due to dissatisfaction with the initial makeup designs, PREDATOR's effects were yanked from Boss and given to Stan Winston, best known for the rod puppet work on the alien queen in ALIENS.

Steve Johnson, one-time

supervisor for all of Boss Film's Creature Shop effects, was initially in charge of creating the working mechanical Predator. Johnson contributed significantly to the effects of POLTERGEIST II, nominated for this year's Oscar, but is not among the nominees cited by Boss. Unfortunately, too many hands were involved in the Predator design. "We didn't design it and I was against the design from the beginning," said Johnson. "When we finally got it finished, the filmmakers realized it looked like their design, which was a man-in-a-suit."

The optical work by R. Greenberg Associates involved creating the creature's disappearing act and various shots of the alien spacecraft. The invisibility effect is said to be created by filming the actor who plays the creature in a prefabricated bright red suit, possessing the exact same shape and dimensions as the sculpted

rubber monster suit worn while in its visible stage. The suit is a brilliant red to delineate it sharply against the predominant greens of the jungle locations, using a process akin to blue screen to generate a traveling matte for the effect. Once the monster, suited in red, is filmed, an identical camera move is repeated using a computerized motion control camera, which records only the background. The two negatives are later combined with an animated shimmer revealing a vague outline of the creature moving through the greenery as the background bends

around its shape. When it stops, it vanishes completely.

According to Johnson, one planned shot that was to take advantage of this "cloaking device" was later dropped. "The men are gathered around with machine guns searching for the alien," said Johnson. "After they exit frame, the monster begins moving, and we realize it had been there the whole time standing next to them, and they never knew it."

It was director John McTiernan's idea to give the creature backward-bent legs, a third joint like that of a satyr's leg, according to Johnson. "I thought it was a great idea," he said. "I had always wanted to try something like that. I don't think the concept's ever been done as extensively as it was to have been done in this film."

According to Johnson, a company called McCallister Corporation has been working with a team of scientists for ten years on a similar leg exten-

sion. The product is intended to increase a runner's speed by means of the larger gait it provides. It's expected to be on the market in three to four years. "This team of scientists with access to all kinds of money and research material hasn't been able to perfect the thing yet," said Johnson. "I knew from the beginning that it couldn't be done as a self-contained unit. But McTiernan insisted we do the trick self-contained, meaning that we'd use no wires, and the actor would walk around the jungle in 12-inch leg extensions."

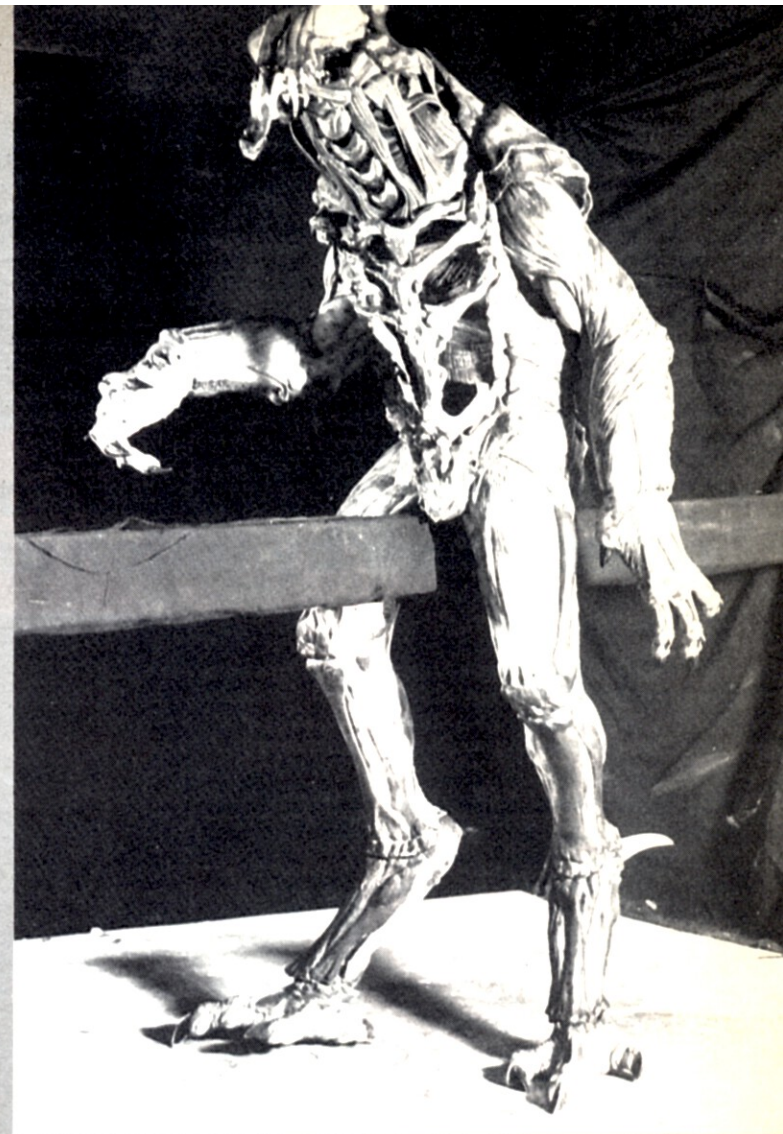
Johnson hired ALIENS effects expert Doug Beswick to build the extensions. Beswick's assistant, makeup artist Tony Gardner, tried-out the leg extensions at Boss Film. "Tony could almost walk a few feet with these backward-bent legs," remembered Johnson. "There had to be someone there at all times to spot him in case he fell on the concrete floor. It looked clumsy, was really tiring for him, and it was dangerous as hell."

Imagine how it would have looked in the jungle. Rumor has it that director James Cameron was called in as a consultant to view the unfortunate-looking test footage. His previous assignments directing THE TERMINATOR and ALIENS attest to his ability at shooting these kinds of effects sequences. His reaction to the footage was that it looked like a guy on crutches hobbling through the woods. So much for the ultimate predator...

Johnson came up with the simplest, most obvious solution: "Build a harness for the actor, string him up with wires, and carefully storyboard the shots so you don't see the full figure too many times," he said. "You just show it once or twice as a specialized shot to sell it to the audience, and the rest of the time simply shoot around it." Johnson's crew constructed extra feet with metal braces that could be used without the harness for close shots. Boss did several video tests with the harness just to prove to the studio that it would work.

Johnson said that the effect worked beautifully. It wasn't costly, was safer for the actor, and any number of takes could be photographed with it. The wires took the weight off the actor but still made it appear he had contact with the ground. Martial arts actor Jean-Claude Van Damme, who was to play the Predator could move as quickly and gracefully as a lithe leopard, leap over obstacles and ascend steep inclines—in effect, he resembled a stealthy predator. "Producer Joel Silver was totally cooperative with us at Fox," Johnson recalled. "He understood the problems and limitations. Unfortunately, other people had the final say."

Down in Mexico, the production team was generally enthusiastic about the idea. Johnson pointed out that in order to film a self-contained unit, it would have been necessary to build braces all the way up Van Damme's thighs. This would have made the propor-



The alien PREDATOR built by Boss Films Creature Shop which was abandoned after filming in Mexico. Worn by an actor on stilts, with arm extensions, the suit was supported by a harness and wires, now replaced with something less exotic.

tions bulkier and the suit more difficult to work in.

Johnson disliked the creature's head design so much that he decided to mechanize it so it could change shape. A puppet was built from the waist up employing totally state-of-the-art mechanics. It allowed the crew the freedom of doing effects they never could have accomplished with a suit, since many cable controls needed to be installed inside. "I didn't feel the least bit devious about this," he said, "because I knew I was right. These minor changes in the stock of creature's capabilities could only help the creature's character, thus benefiting the entire film."

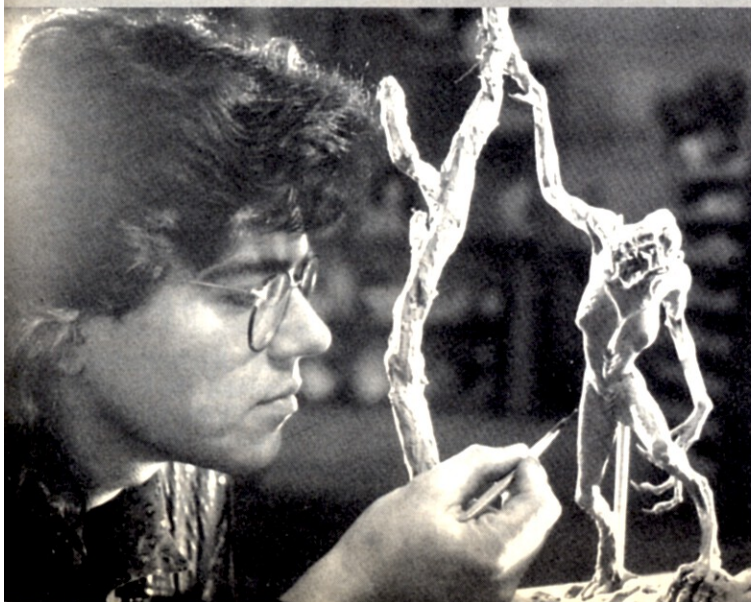
The Predator could flip its head completely over backwards, designed for a specific shot where it watches a bird fly overhead. Also, it was able to swivel its head 360 degrees around. Explained Johnson,

"Both movements allowed it to flip its head in all manner of crazy directions—just like the ultimate predator should be able to do upon hearing a noise." The eyes had several irises, each equipped with fibre optics that were connected to a rheostat. A color wheel of finely-painted hues was positioned behind a light source and operated remotely, giving the head weird sparkling insect eyes which glowed, changed color and varied in intensity.

The suit worn by Van Damme was never planned to be just a man wearing a rubber suit. Sixty percent of it was covered by 3M Scotchlite material, cut into strange shapes. Optical noise created by Greenberg's shop was intended to be front-projected onto the suit. Filmed as separate elements, the patterns reflected the creature's current

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Former Boss Films Creature Shop supervisor Steve Johnson works on a prototype for the alien not used. The alien now seen in the film is made by Stan Winston.



ROBOCOP

A new wave comic book future filmed with artistic flair by Dutch director Paul Verhoeven.

By Dan Bates

Murphy's a good cop, but even good cops don't stand a chance in Old Detroit. The criminal underbelly has surfaced and city officials are running scared, so scared that they develop something more powerful than the streets have ever seen—ROBOCOP. But the Big Corporation that runs things decides that Robocop requires elimination—he gets out of hand, and starts apprehending "the wrong people."

This is the premise of Dutch director Paul Verhoeven's first American feature, starring Peter Weller in the title role, which Orion Pictures opens nationwide July 17. Verhoeven's previous films—TURKISH DELIGHT, KEETJE TIPPEL, SOLDIER OF ORANGE, SPETTERS, THE 4TH MAN, and FLESH & BLOOD—were all shot in his native The Netherlands, although the latter had American backing.

Filming began in Dallas last August and continued until late October. Then the production relocated to Pittsburgh, for a final three weeks of shooting. The film's setting is a vaguely generic Detroit ten or fifteen years from now.

Ed Neumeier, the film's hyphenate co-author (with Michael Miner) and co-producer (with Arne Schmidt), said Verhoeven rejected the script at first glance—"Oh, one of these!"—then, six months later, after reading it through, changed his mind, saying he "couldn't put it down," and "this was the first script he'd read in two years that he'd



Detroit policeman Murphy (Peter Weller) and partner Lewis (Nancy Allen) in Dutch director Paul Verhoeven's first American film, ROBOCOP, which opens July 17.

wanted to do."

Neumeier cited Verhoeven as one of the "two really great film minds" working on ROBOCOP. The other is executive producer Jon Davison. "This man started collecting and watching films when he was 7," said Neumeier. "He's got one of the biggest film collections around. He's probably watched more films than anyone I've ever met. The first thing Davison said to me was, 'Nobody needs a \$25 million ROBOCOP!' So we started

out with a budget of \$7 million, non-union. He and Paul [Verhoeven] work well together." Davison got his start in the film business as a publicist for Roger Corman's New World Pictures and went on to produce low-budget horror hits PIRANHA and THE HOWLING.

Dallas is being made to stand in for "the corporate side of Detroit," according to second assistant director David Householder, in what Neumeier categorizes as the "skew world"—

the vague future during which ROBOCOP is set. "Pittsburgh will be the more industrialized, city-dwelling side," said Householder. "Nothing will be readily identifiable as Dallas. There'll be a few mattes. Dallas has a new look. It's slick. It's got a lot of glass. It looks like the future."

The look of ROBOCOP himself, two parts Samurai warrior to three parts metallic Batman, is the responsibility of Rob Bottin—whose very name (when correctly pronounced) sounds like "ROBO-team." Bottin was more than a bit put off by the film's budgetary limitations—one of the main reasons for avoiding filming in Detroit itself is that it is a heavily union town, and thus, more expensive. Bottin, working out of his studio in Azusa, California reportedly spent ten months working with a team of twenty assistants to develop the ROBOCOP suit, a combination of fiber glass and polyurethane. The outfit took another six months to construct.

"The most frightening thing," said Bottin; "was that Jon [Davison] said the film was going to be sort of medium-budget, even though I think it is growing [Davison's ultimate projection was a little over \$12 million]. The robot had to look like it was steel, but it would have to be an action figure! I knew that, whatever we made him out of had to be flexible, yet hard."

Bottin said that he had originally dismissed the concept, although he ultimately agreed to do it to work with Davison again—they had previously worked together on PIRANHA,

THE HOWLING, and the "It's A Good Life" episode of TWILIGHT ZONE, THE MOVIE—despite the fact that it initially seemed to be simply a "man-in-a-suit" movie—until he read the script. "It's a bit of a superhero thing," he said. "With a very dark side to it." Which is what also drew Paul Verhoeven to the project as well, this "dark side."

The costume's initial design followed the heroic-physique look of Marvel Comics. Additions to the suit which looked more like machine than man were rejected. "It all looks very speedy and aerodynamic," Bottin said of the suit, which is being kept under wraps until the film's release.

The suit's weight is fairly significant. The only part of actor Peter Weller that is exposed, once in the suit, is his face, from the nose down. Every other inch of his frame is covered although the Batman-like helmet has a visor. The gloves are articulate, although it's doubtful one could play Chopin with them.

Neumeier said the costume initially took Weller, and his stuntman Russell Towery, ten hours to get on, "but we've got it down to two now. The robot has to be filmed very specifically, so that it looks right."

Verhoeven had difficulties in the early stages of filming, determining exactly how ROBOCOP should move, partly because the suit was very late in arriving at the Dallas location. But after a month and a half of shooting, Verhoeven was feeling considerably better about it. "Now I'm feeling that, maybe, I can master it," he said. "I had been very depressed. It was too difficult in the beginning. The movements have to be extremely stylized to be convincing. Otherwise it's too loose. There's no robotic element. It should be strong. It should not be funny, like in STAR WARS."

Verhoeven, like everyone else on the set, is dressed for comfort, in an old T-shirt and sneakers. A "shoot" is hardly a formal occasion. Each shot is rehearsed by Verhoeven and the actors as many as five times, most particularly the complex ones involving special effects and more than one cam-

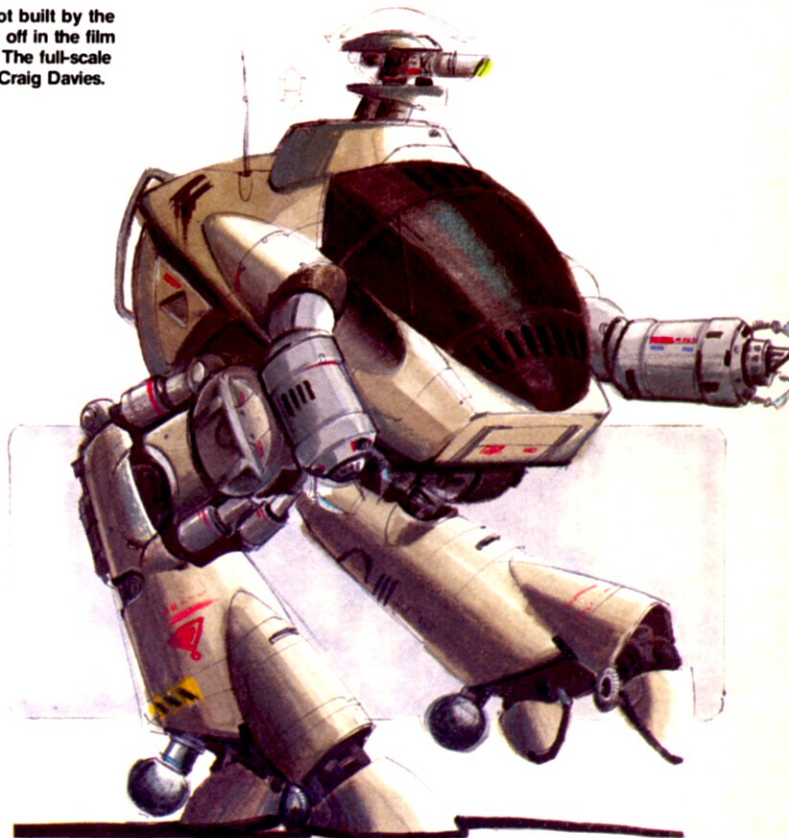


Enforcement Droid ED-209 is a police robot built by the corporation that runs Detroit, which squares off in the film against Peter Weller as ROBOCOP. Above: The full-scale mockup. Right: An early design sketch by Craig Davies.

era, so that the desired footage may be obtained on the initial take. Verhoeven comes off as a film director like a hyper-energetic Klaus Maria Brandauer. There is most definitely a resemblance, both in slightly fractured—but skillfully communicative, none the less—English, and in physical command. You can't take your eyes off Verhoeven—which, one supposes, is exactly the way a film director should be. Verhoeven could be seen walking—sometimes crawling—Weller through his paces as a severely wounded ROBOCOP, as a forty-person SWAT-team converged upon him.

Neumeier structured ROBOCOP's screenplay in "acts." "I'm very much a structuralist when it comes to writing," he said. Neumeier values the work

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MASTERS OF THE UNIVERSE

The Mattel Toys merchandising phenomenon and kid-vid cartoons come to live-action life.

By Ben Herndon
& Larry Tetewsky

Taking a popular Saturday morning cartoon show and molding it into a straight "adult appeal" fantasy won't be easy. But Cannon Films has assembled a talented group of technicians and actors who believe they can elevate the popular kid-vid fodder, **MASTERS OF THE UNIVERSE**, into a straight fantasy/drama that will appeal to teen and adult genre enthusiasts as well as the captive younger set. The film gets released nationwide June 19th by Warner Bros, who got the rights to distribute the film in a cash deal that saved the Cannon Group from bankruptcy last December.

Since its television premiere in September, 1983, as **HE-MAN AND THE MASTERS OF THE UNIVERSE**, the show and its merchandising have become big business. It goes way beyond the Mattel toy line, numbering over 100 pieces, to ancillary merchandising from bed sheets to video tapes, comics from both DC and Marvel, two top-rated animation series syndicated in close to 100 markets nationwide, and two live theatre shows (one at Universal Studios, the other touring the country at locations like New York's Radio City Music Hall).

The extent to which He-Man and company are recog-



Dolph Lundgren as He-Man, the sword-wielding hero of cartoon series **MASTERS OF THE UNIVERSE**.

nized is best exemplified by a keen insight voiced at the premiere screening of Disney's ten-years-in-the-making **THE BLACK CAULDRON**. As the Horned King made his dramatic entrance, a small voice whispered, "Mommy, it's Skel-letor!"

That the characters are so recognizable is due to the merchandising. In fact, the toys came first. Mattel created a limited line of dolls called "Masters of the Universe," which went on the market in 1982. They struck a deal with Filmation, who fleshed out the concept in the animated TV series, creating the situations and conflicts. Though Filmation owns the series jointly with Mattel, they have no connection with the movie which makes substantial changes to the characters and mythology

of the show they created.

He-Man is played by Dolph Lundgren, late of **ROCKY IV**. In an imaginative bit of casting, his main nemesis, Skeletor, is played by Frank Langgella, who demonstrated a flair for the sinister in his stage and screen appearances as **DRACULA**. Christina Pickles (**ST. ELSEWHERE**) appears as the Sorceress of Eternia, a planet on which the film's otherworldly action takes place. The film is produced by Edward R. Pressman, who snared the rights from toymaker Mattel. Pressman performed a similar hat trick in the genre when he sewed-up the rights to Robert E. Howard's Conan and teamed up with filmmaker Dino DeLaurentiis to make **CONAN, THE BARBARIAN** and **CONAN, THE DESTROYER** to less than satisfying results.

MASTERS OF THE UNIVERSE marks the feature directing debut of Gary Goddard, the writer and designer of the Universal Studio Tour's Conan and King Kong attractions. Goddard also directed the Broadway version of "Jesus Christ Superstar" in which he exhibited a grasp for the ornate and outlandish. He is co-owner of the Landmark Entertainment Group, the company responsible for the "Masters of the Universe Power Tour," a stage act co-produced with Mattel and Fuji Tape, which is due to

hit most major U.S. cities. Unlike the movie, the stage presentation adheres closely to the popular series concepts created by Filmation.

The script for **MASTERS OF THE UNIVERSE** was written by David Odell, whose work on **SUPERGIRL** (1984) and **THE DARK CRYSTAL** (1983) exhibited little grasp for that which makes superheroes or mythic fantasy effective. The details of Odell's script are being kept under wraps, though news of two changes made by Odell are said to alter the concept of the series.

Robert Duncan McNeill, a regular on the ABC soap **ALL MY CHILDREN**, plays Kevin, a rock musician, who is magically transported to Eternia where he gains the powers of He-Man. Kevin takes the place of Adam in the Filmation

series, the half-human/half-alien progeny of Eternia's Prince Randor and a female American astronaut.

Dwarf Billy Barty plays a magical Hobbit-like wizard named Gwildor, reportedly a stand-in for Orko in the series, the wizard from the backward dimension of Trolla who befriends He-Man. In the series Orko has no feet or legs and is always seen floating or flying, a difficult concept to realize in a live-action film.

According to writers for the animated series, Larry D. Tilio and J. Michael Straczynski, Odell's changes in the **MASTERS OF THE UNIVERSE** concept make the movie little more than a glorified "HE-MAN, THE BARBARIAN." The changes actually make the movie resemble another Filmation series of several seasons ago called **BLACKSTAR**, about an astronaut transported via time warp to a mythical world where he fought a villainous demi-god with half a powerful Star Sword. The toys may still be in the store—in the sale aisle.

One bright spot in the creation of the movie version is the work of production designer Bill Stout, who has distinguished himself with imaginative work for Tobe Hooper's **INVADERS FROM MARS** (1986) and Dan O'Bannon's **RETURN OF THE LIVING DEAD** (1985). Stout designed the burnt-out and seige-ridden planet, Eternia, which was constructed at Culver City's Laird Studios. Stout's main design elements—for everything from sets to costumes—were an imaginative combination of medieval and hi-tech features. With suggestions from film director Gary Goddard, Stout worked out the concepts in extensive preproduction sketches, including costumes for the characters, and designs for prosthetic makeup to be created by Oscar-winner Michael Westmore.

Frank Langella's handsome looks will only be partially masked by Westmore's skull-like Skeletor facial makeup. Most of Langella's expressive features will show through the prosthetic appliances ("otherwise it'd be a waste to have Langella in there!" said Stout).

SKELETOR as designed by art director William Stout for **MASTERS OF THE UNIVERSE**, which Warner Bros opens June 19. The character will be played by actor Frank Langella in makeup by Oscar-winning artist Michael Westmore.





Filming the massive throneroom of Castle Grayskull, the seat of power on Eternia, for **MASTERS OF THE UNIVERSE**, built at Culver City's Laird Studios in California.

The character of Saurod will also feature heavy prosthetic work—a reptilian shaped head and features. He'll wear a bronze-highlighted samurai style uniform and a hi-tech armour helmet with protruding machine-like elements. Makeup for the character of Beastman will be a ferocious combination of cat, wolf, and ape. The dwarf-like Karg will feature a bat-faced look and

Billy Barty, as Gwildor, is being given a hobbit-like look.

Storyboard coordinator Joe Griffith designed Gwildor's hut, an earthen, root entwined hole filled with imaginative inventions and other interesting clutter. The method of construction commonly used on Rose Parade floats—cheese-clothed wire framing with foam blown over the form—was used in the design.

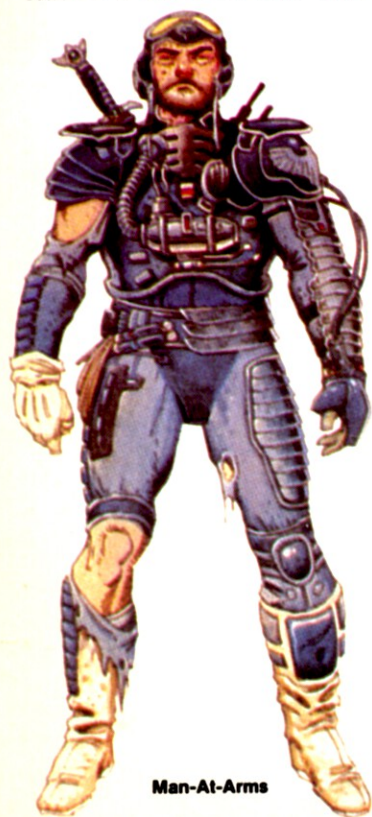
Production designer Stout is proudest of his design for the massive throne room of Castle Grayskull, Eternia's seat of power. Described as "a wonderful series of overs and unders, rising and lowering levels with hallways and secret passages . . . a great place for a swordfight . . ." this vast set

provides the arena for a Walter Scott choreographed duel with Langella, a trained fencer, in action.

For the film's design work Stout enlisted the aid of acclaimed French comics artist Jean Girard, aka Moebius, a frequent contributor to *Metal Hurlant*, the seminal forerunner to *Heavy Metal* magazine. Also contributing conceptual artwork to the film is Academy Award winner Ralph McQuarrie, the design genius behind *STAR WARS*.

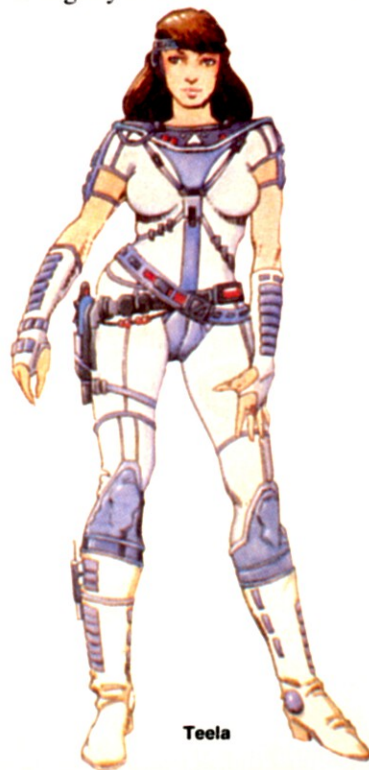
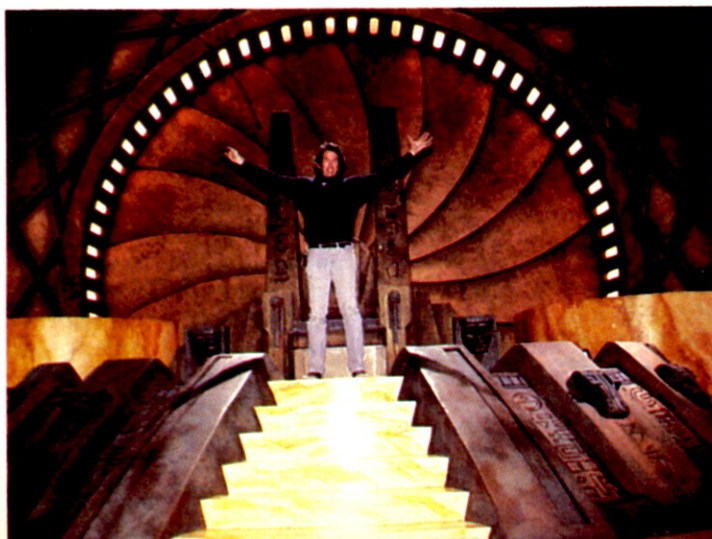
Stout reported that there are special visual effects in nearly every scene of **MASTERS OF THE UNIVERSE**. Richard Edlund's Boss Film Company is responsible for creating the optical and visual effects that

will give the film its final measure of fantasy and magic. One of these is a "dimensional doorway"—a rip in the universe that enables the heroes to travel between Eternia and Earth as well as the expected effects for what Stout called "standard issue ray guns." Edlund's people have earned a reputation for nothing short of wizardry in this highly competitive field and the enhancement their skills will add to any film is eagerly awaited. □



Man-At-Arms

Production designer Bill Stout on the steps of Eternia's Throne Room. Stout's character and costume designs are shown for Man-At-Arms (left) and Teela (right).



Teela

THE ANIMATION ORIGINS

The syndicated cartoon series by Filmation created the concept, story, and characterizations that sold all that merchandise.

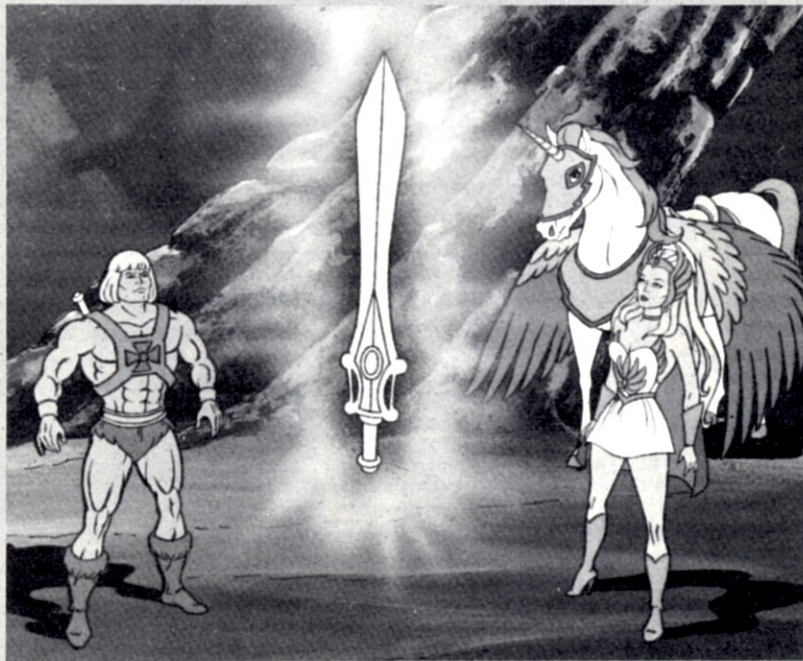
By Lawrence Tetewsky

While Mattel Toys' merchandising may have first attracted the audience, it was the writing of Filmation's HE-MAN AND THE MASTERS OF THE UNIVERSE that maintained interest. The show was also the first animated series sold as a 13-week cycle of 65 episodes per year, which has since become the standard marketing philosophy for other animated shows, telecast as strips, five days per week. Though the plots are overly familiar, with obvious lessons for a younger audience, the premise, characters, situations, and conflicts have been well-conceived by Filmation. For an older audience, there is briskly paced adventure, clever dialogue and some hysterical asides and inside jokes. These

elements are backed by excellent character animation and expressively designed characters.

Filmation's series is set in a far-off universe. The Masters are god-like beings, never seen, and only occasionally referred to. A key nexus of great power is located on the planet of Eternia, in ancient Castle Grayskull. The secrets and power of Grayskull are watched over by the Sorceress, who may only leave the castle by assuming the form of a falcon, Zoar.

Human involvement on Eternia began with the crash of an American astronaut, Marlena Glenn. Found by heir to the royal throne, Prince Randor, she falls in love, marries Randor, and bears two children, Adora and Adam. The latter is destined to grow up and wield a magic sword that confers the power of Grayskull to him as He-Man, a secret identity he confides only to Man-At-Arms Duncan, chief of Eternia's royal guards, Orko, a bumbling wizard from another



He-Man, the Sword of Protection, Swiftwind and She-Ra from Filmation's SECRET OF THE SWORD, a 1985 cartoon feature that debuted their TV series SHE-RA: PRINCESS OF POWER.

dimension, and the Sorceress. Adam's pet tiger Cringer also transforms into his fighting companion Battle Cat.

Together with Duncan and his adopted daughter Teela, a Captain of the Royal Guard whose mother is actually the Sorceress, and many other heroes, He-Man battles the constant threat posed by Skeletor, who schemes to plunder the secrets and power of Castle Grayskull. Skeletor was the demonic pupil of Hordak, a commander of the conquering Horde, an alien army from another dimension that sought to add Eternia to its dominion. Defeated by the royal guards, led by Duncan and the Sorceress, and betrayed by Skeletor, Hordak fled Eternia with Adam's twin sister Adora.

When a dimensional rift opens to the world of Etheria, the Sorceress sends He-Man to find another person destined to wield the power of Grayskull. He-Man finds Etheria enslaved by the Horde and Hordak, backed by

a grim Force Captain named Adora. Never knowing he had a twin sister, He-Man convinces Adora that the sword of Eternia was meant for her, transforming her into She-Ra, who deserts Hordak to join the Great Rebellion of Etheria.

When She-Ra returns to Eternia with He-Man to meet their parents, Hordak follows them through the warp, and re-teams with his old apprentice Skeletor in hopes of capturing the traitorous Adora.

This "brief" summation of the series and its companion PRINCESS OF POWER only hints at the complexity of the plotting. One wonders how the kids keep track of it. Many of the key characters' origins and developments are told in detailed flashbacks as part of the episodes. The story of Adora, Hordak coming to Eternia, and Etheria was not "revealed" until 1985, after the show had been running for years. The material was first shown as a theatrical feature, THE SECRET

OF THE SWORD, then as the 5-part pilot for the SHE-RA TV series, with new material included for television.

The worlds of Eternia and Etheria are superficially similar, both lands of advanced science and magic, inhabited by humans and other mythical creatures (unicorns, troll-like twiggits, pirates, dragons, etc). Eternia is more utopian, with a stable government under the just rule of Randor. Etheria, with its "rebellion to overthrow the Horde" setting should be grimmer, but really isn't, due to the restrictions imposed on children's programming.

Filmation is under no obligation to use every toy Mattel introduces, according to Filmation president Lou Scheimer, and several times they have declined to include new "toy characters" in the show because they were deemed inappropriate. Filmation and Mattel are partners in the production of the series and the studio realizes a small percentage of the toy sales as a royalty, leading some to call the shows, "half-hour commercials for dolls." But as a dividend of the studio's attention to developing characters and establishing an epic continuity, the show has garnered an adult following.

Filmation is not involved in the forthcoming live-action movie, nor were they consulted about the script, which is said to abandon much of Filmation's complex plotting and characterization. Company president Lou Scheimer's only response was to note that Filmation plans to continue work on both series which will return next year with new episodes.

Perhaps the makers of the live-action movie thought that the animated series really was for kids only. □

COMING

CREEPSHOW II

Comic book horror stories from George Romero and Stephen King

By Wolf Forrest

Director George Romero has again forged a screenplay from Stephen King's original material for *CREEPSHOW II*, but this time relinquishes the director's chair. In the tradition of presidential succession the mantle of creative control has fallen to Michael Gornick, Romero's longtime cinematographer. New World Pictures opens the horror anthology film July 10.

The boxoffice success of the original has not resulted in a fatter budget for the sequel. *CREEPSHOW II*'s working budget of \$2.5 million (final budget, \$4 million) is "half of what it should be," according to David Ball, the film's producer. Ball, an affable Brit whose recent production, *MORONS FROM OUTER SPACE* is sometimes brilliant, sometimes sophomoric, talks as if he is a reconfiguration of character actor Michael Gough. A little more than three months was allowed for pre-production, a brief amount of time considering the high percentage of effects work and animation in the film.

Two of the film's episodes, "The Raft" and "Old Chief Wood'n Head" were shot near Prescott in northern Arizona, a rolling area of pine and aspen, and rocks the color of Parkerhouse rolls. "The Hitchhiker," the third segment of

Special effects consultant Tom Savini won't be recognizable in his cameo role as the linking character, *The Creep*.



Producer David Ball (l) on location for "Old Chief Wood'n Head" in Prescott, Arizona with George Kennedy (r) and the cigar-store Indian that comes to life.

a trilogy, was shot in Maine. An animated wraparound binding the three stories is being done in Pittsburgh by Richard Catizone.

A fourth segment scripted by Romero entitled "Pinfall" was dropped at the last minute. Ball agonized over the decision. "It was probably the most original and peculiar of the bunch," he mused. "Two rival gangs who also belong to a bowling league get into a scrape and the sympathetic gang is killed. They come back later as zombies to ultimately off the bad guys." A Serling-like twist for the final shot shows "the arms and legs of the bad gang's members used for bowling pins, with the head of one rolling down the alley." Maybe they can use it for *CREEPSHOW III*.

"The Raft" was filmed at Great Basin Lake, a beautiful but artificial reservoir in a surrounding worthy of Ansel Adams. The "creature" is a ten-foot *CALTIKI*-like pancake constructed from three sheets of latex layered with styrofoam beads for texture. Impressions of seashells, food containers, and other flotsam are molded into the prop. The creature, not motorized, is operated by divers from beneath.

Twelve miles away, in a flyspeck of a town called Humboldt, Gornick filmed George Kennedy and Dorothy Lamour in "Old Chief Wood'n Head." They run a gen-

eral store that is slowly doomed to closure. Kennedy, as the patriarchal Ray Spruce of this mythical town of Dead River has a cigar-store Indian that guards the entrance to his store. When the establishment is ransacked by hostile youths and the Spruces are killed, Old Chief Wood'n Head comes to life and dispatches the trio in various ways. Michael Tric and Howard Berger crafted the "animatronic" Indian, actually a Pittsburgh-based mime (Dan Kamin) in a heavy latex suit, wearing a radio-controlled full mask with eyes and lips that operate in "wooden" fashion. Tom Savini acted as a consultant to the effects and makeup crew.

At the location, Gornick oversees the set in an almost self-effacing manner. With his boyish looks he could be a high school basketball coach. He is particularly attentive to Lamour, who has not done film since a 1976 made-for-TV movie called *DEATH AT LOVE HOUSE*. A number of crew members sport *TALES FROM THE DARKSIDE* t-shirts, which is also a production of Romero's Laurel Entertainment. Gornick has directed some segments of the TV series. Laurel Productions he said is "very much a family operation."

Postproduction work, supervised by Ball, is scheduled to be completed in England. □

NEW RELEASES

CREEPSHOW II May 1

New World Pictures. Directed by Michael Gornick. With: George Kennedy, Dorothy Lamour, Dan Kamin.

Another George Romero/Stephen King foray into comic book horror, see page 12.

HARRY AND THE HENDERSONS June 5

Universal. Directed by William Dear. With: John Lithgow, Melinda Dillon, Don Ameche.

The scoop on Steven Spielberg's blockbuster about a loveable Big Foot, see page 13.

PREDATOR June 5

20th Century-Fox. Directed by John McTiernan. With: Arnold Schwarzenegger, Carl Weathers, Shane Black.

An alien predator plays *FRI-DAY THE 13TH* in the jungle with commandos, see page 4.

THE WITCHES OF EASTWICK June 12

Warner Bros. Directed by George Miller. With: Jack Nicholson, Michelle Pfeiffer, Cher, Susan Sarandon.

MAD MAX's George Miller directs John Updike's occult best-seller, see page 14.

MASTERS OF THE UNIVERSE June 19

Warner Bros. Directed by Gary Goddard. With: Dolph Lundgren, Frank Langella, Christina Pickles.

A live-action version of the animated TV series spawned by the Mattel toys, see page 8.

SPACEBALLS June 26

MGM. Directed by Mel Brooks. With: Bill Pullman, Daphne Zuniga, John Candy, George Wyner.

Mel Brooks makes fun of *ALIEN*, *STAR TREK*, and *STAR WARS*, see page 19.

INNERSPACE July 1

Warner Bros. Directed by Joe Dante. With: Dennis Quaid, Martin Short, Kevin McCarthy.

Joe Dante leavens *FANTASTIC VOYAGE* with intentional humor, see page 16.

JAWS '87 July 1

Universal. Directed by Joseph Sargent. With: Lorraine Gary, Mitchell Anderson, Lance Guest, Karen Young.

Bruce the shark follows chief Brody's wife to the Bahamas, see page 20.

THE LIVING DAYLIGHTS July 3

United Artists. Directed by John Glen. With: Timothy Dalton, Maryam D'Abo, Jeroen Krabbe.

The face may be different, but the name is still Bond, James Bond, see page 14.



Harry and the Hendersons

The scoop on a new fantasy film blockbuster from Steven Spielberg's Amblin company.

By Frederick S. Clarke

The buzz is on about HARRY AND THE HENDERSONS, a production of Steven Spielberg's Amblin Entertainment, which could turn out to be the biggest hit of the summer season. At least that's what distributor Universal Pictures hopes. After favorable audience reaction to marketing previews early this year, the studio rescheduled the film's release date from April 3 to June 5, during the more lucrative playing period. Reportedly, only BACK TO THE FUTURE has scored as high on Universal's market tests. John Lithgow, the film's star, was quoted by one Universal spokesman as saying, "This is the sequel to E.T. that we never got."

Lithgow, a thrice Oscar-nominated character actor with a penchant for genre roles—2010, THE ADVENTURES OF BUCKAROO BANZAI, TWILIGHT ZONE: THE MOVIE et. al.—plays George Henderson, an archetypal Spielbergian family man, who finds his household turned upside down by Harry, a California Sasquatch. Harry, a makeup creation designed and built by Rick Baker, is not quite the Big Foot of legend. Instead the character is a lovable scamp that involves Lithgow and his family in a series of madcap adventures designed to tug at our heart strings.

The film is the brainchild of its producer, director and co-author William Dear, who developed the script with co-authors William Martin and Ezra Rappaport. The property came to the attention of Spielberg when Dear was hired to direct a segment of AMAZING STORIES called "Mummy Daddy." Dear's only other feature directing credit is TIMERIDER (1983), a Jensen-Farley release starring Fred Ward, Belinda Bauer, Peter Coyote,



Harry's friend, John Lithgow.

L.Q. Jones, and Ed Lauter. Co-written by Dear with The Monkees' Michael Nesmith, the science fiction tale told of a motorcyclist who rides through a time warp into the old west and ends up being chased by cowboys. The 1987 edition of *Video Movie Guide* by Mick Martin and Marsha Porter gives the film its no-star "turkey" rating, commenting, "if you're having difficulty sleeping, this is the cure."

Dear began shooting HARRY AND THE HENDERSONS May 28, in Seattle. Lithgow encounters the Sasquatch while on vacation at Mt. Ranier with his family. His wife, Nancy, is played by Melinda Dillon of Spielberg's CLOSE ENCOUNTERS OF THE THIRD KIND. Ernie, their rowdy nine year-old son, is played by Joshua Rudoy in his motion picture debut. Rudoy appeared in an episode of Spielberg's AMAZING STORIES called "The Sitter." Reportedly Dear spent so much time directing Rudoy during filming that Lithgow became upset. The family is rounded out by Margaret Langrich as daughter Sarah, a teenager mostly concerned with her insecurities.

During filming in Seattle, the production went to great lengths to conceal Rick Baker's makeup concept for Harry, who is played by a man in a suit. Crowds were roped-off and kept at a distance, and Harry was led from his makeup trailer to the cameras shrouded, with a cloth draped over his head. Harry is suited-up only for full shots and action sequences. Most of the Big Foot's scenes were done as close-up insert shots using a cable-operated animatronic bust and head designed by Baker. Harry's face closely resembles that of a baboon, a favorite design motif for Baker, who did on the apes of GREYSTOKE.

Baker's baboon-design for Harry makes the face flexible and expressive, but



Harry, a Big Foot designed and built by Rick Baker, reacts as he is rundown by a car, in the opening.

not scary. A great deal of the film's success with preview audiences is pegged to the emoting of Baker's animatronic Harry and his believable repertoire of wacky facial expressions and shrugs through which he and the Hendersons first communicate and become friends. In several scenes that delight audiences, Harry licks Lithgow's face with a huge animatronic tongue.

Baker is a surprising choice to work on the Amblin production, considering his past difficulties with Steven Spielberg. In a *contretemps* with Spielberg during pre-production on the stalled precursor of E.T. (13:2:24), Baker was fired by Spielberg and locked out of his studio in an incident that was not widely publicized. "We went to sit down with Baker and see whether, with changes, we could do it at a lower cost," said Amblin producer Kathy Kennedy at the time. "Rick wouldn't talk to us, and insisted we talk to his attorney." At the time Baker explained the hard line he took with Spielberg by saying, "I was very paranoid of Steven Spielberg. I heard from so many people, 'Watch out for Steven, he'll stab you in the back.' I'd heard that you had to protect yourself with this guy." Baker declined to return our call to discuss HARRY AND THE HENDERSONS, however it is interesting to note that although the film is an Amblin project, neither Spielberg nor Kennedy, nor Amblin principal Frank Marshall, take credit on the film, according to a spokes-

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WITCHES OF EASTWICK

Mad Max creator George Miller directs Jack Nicholson in John Updike's bestseller.

By Steve Biodrowski

John Updike's *THE WITCHES OF EASTWICK* is an off-beat choice for *Mad Max* director George Miller to adapt to the motion picture screen. Miller has long expressed his interest in making a horror film, but a less cinematic novel is not easy to imagine. The structure is intentionally loose, without the sort of linear narrative momentum that makes for a compelling film. In fact, much of the book's strength lies in literary elements which are impossible to translate to a dramatic medium. The book is filled with a lot of tangential exposition, focusing on the town of Eastwick—on its past, the lives of its citizens, its scenery. Stripping away all the verbiage does not leave much meat on which to base a screenplay. Warner Bros opens the film, starring Jack Nicholson, June 12.

The story revolves around three modern day witches: Jane Smart, Alexandra Spofford, and Sukie Rougemont, played by Cher, Susan Sarandon, and Michelle Pfeiffer. Updike takes their mundane powers for granted—one can fly, one can create thunder storms, and one can turn milk into cream (!)—instead focusing on their personalities rather than their sorcery, emphasizing the novel's mainstream rather than genre appeal. All three are middle-aged divorcees whose powers came to full fruition only after they separate from their husbands. They move through affairs with most of the men in town (living in a small town is like playing *Monopoly*, according to Updike—"you land on all the properties eventually") and

have weekly meetings in which they enjoy a communal, sisterly relationship, pooling their witchcraft into a "cone of power"—not for any definite purpose such as casting spells, but merely for the meditative joy of it.

Their lives undergo a drastic change upon the arrival of Darryl Van Horne, played by Nicholson, an apparently wealthy inventor and art collector from New York. For various reasons, each of the three witches is attracted to Van Horne, and soon their weekly meetings are transplanted to his home, where they become involved in group sex and create the sort of gossip that makes a small town like Eastwick interesting.

Although the material is no doubt interesting, the problem with adapting it to the cinematic form is that Updike avoids traditional plot structure. None of the three witches has a particular goal or a problem that she is trying to solve—at least not consciously. The result is that the book basically tells us what happens—without the characters' taking much of a hand in guiding their own destiny, since they don't particularly have a destiny they're seeking. In a novel, which may be digested over a period of several sittings, this is a workable structure; in a movie, which must run continuously for two hours, it creates a disjointed, fragmented effect.

Apparently the filmmakers are making some attempts to juice up the material for the screen. Rumors from the set include a possible change in the ending of the story and makeup effects not found in the novel: Rob Bottin is rumored to be turning Jack Nicholson into a demon. Bottin also supplies a "fat" makeup for Cher, who plays a chubby witch. A scene not in the book has Van Horne vomit up a voluminous number of cherry pits. Apparently the effect was completed after principal photography, after Nicholson had left the production. A likeness of effects expert Phil Tippett's head was cast at ILM, because Tippett resembles Nicholson, and was sent to sculptor Mike Hill in Reseda, who modified it to increase the resemblance. The cherry pits were molded by Chris Gilman. Why artificial cherry pits? Because real ones dry up, and director George Miller wanted them to look wet. □

Director George Miller.



Timothy Dalton as the new James Bond, the 25th anniversary of the series.

THE LIVING DAYLIGHTS

SUMMER BOND INAUGURATES A NEW 007

By Frederick S. Clarke

United Artists is calling *THE LIVING DAYLIGHTS* "the 25th Anniversary 007 film." *DR. NO*, the first, was released in 1961. The new 007 film, which features Timothy Dalton in his first performance as James Bond, opens nationwide July 3.

Dalton, a Welshman, was picked to succeed Roger Moore in the role last August after Bond producer Albert R. "Cubby" Broccoli lost first choice Pierce Brosnan when NBC-TV decided to renew their contract option on Brosnan for *REMYNGTON STEELE*. Dalton played Prince Barin in the Dino DeLaurentiis production of *FLASH GORDON*.

The Bond films' penchant for camp gadgetry is said to be largely abandoned in *THE LIVING DAYLIGHTS*. Rumor has it Dalton is turning in a performance that results in a leaner, meaner Bond, closer in character to the British secret agent conceived in the books by the late Ian Fleming, and more like Sean Connery in the early Bond films. In *DR. NO*, Connery shoots a defenseless adversary point-blank, in cold blood, with a chilling nonchalance. In the fourteen succeeding films in the series Bond got softened a little more each time, and the films lost some of their edge as a result.

THE LIVING DAYLIGHTS

is scripted by co-producer Michael G. Wilson (the stepson of producer Broccoli) and Richard Maibaum, and pits Bond against the Russians in Afghanistan. Their script, which has no basis in the works of Fleming, was in place when Dalton was hired. Maibaum co-authored the script for *DR. NO*, and has written many of the better entries in the series. Wilson and Maibaum collaborated on writing *A VIEW TO A KILL* (1985), the previous Bond outing in which Roger Moore was upstaged by co-star Grace Jones.

The film is directed by John Glen, the former editor of the series who was promoted to director with *FOR YOUR EYES ONLY* (1981) and is credited, with Wilson, for rescuing the series from the comic buffoonery of *MOONRAKER* (1979).

Bond's romantic conquest this time is played by Maryam D'Abo, the fetching 25 year-old blond who appeared as the alien-impregnated maid in *XTRO* (1982). D'Abo plays a Czechoslovakian involved with Bond's nemesis, a KGB General played by Jeroen Krabbe (*THE FOURTH MAN*). The finale of *THE LIVING DAYLIGHTS*, budgeted at close to \$30 million, places Bond in the midst of a 25-minute battle sequence with locations in Morocco standing-in for Russian-occupied Afghanistan. □

THE GATE

Canadian director Tibor Takacs assembles an impressive effects team to visualize Satan's domain.

By Gary Kimber

Where are the Gates of Hell? Some might remember them sitting in the Manhattan brownstone director Michael Winner conjured up in 1977's *THE SENTINEL*. If you're one of them, think again. Hell's been relocated to a little town about forty miles north of Toronto called Kleinburg. That's also where David Cronenberg's tale of mixed up genes, *THE FLY*, was primarily shot. Mostly known for its housing of the world renown Group of Seven collection of paintings in the McMichael Canadian art gallery, the movie studios in Kleinburg lately have become a bustling hot-bed for big league motion pictures.

THE GATE is a \$6 million special effects extravaganza in the fantasy/horror vein to be

released this year by New Century/Vista. The story concerns the discovery by two boys, Glen (played by Stephen Dorff) and Terry (Louis Tripp), of a geode and a vast underground chamber in Glen's backyard.

Terry discovers that the symbols made by the geode are identical to those found on the album cover of heavy metal band Sacryfyx, which died in a plane crash. The album cover features a picture of the Demon Lord as well as lyrics taken from something called "The Dark Book," a bible for demons, with instructions on how to reclaim our world. Using backward masking the boys learn how to close the Gate, but not before the Demon Lord sends minions to prepare for his coming physical manifestation on earth. They conjure up images of Glen's par-



The Demon Lord himself, built and stop-motion animated by effects supervisor Randy Cook for the film, which will be released this year by New Century/Vista.

ents with the father's face caved in and The Workman, an imaginary construction worker who, according to legend, was sealed away in the walls after a nasty fall.

When the Demon Lord makes his appearance he is done in by a toy rocketship the kids were working on, a symbol of their outgrown childhood with the spirit of love and light capable of blasting his nibs.

Directing the film is Tibor Takacs, a Toronto native in his early thirties. Although this is Takacs' first theatrical feature assignment, he's certainly no stranger to science fiction, which he prefers to call "speculative fiction." For television he has directed *METALMES-SIAH* (1977), a modern-day rock passion play, and *THE TOMORROW MAN* (1980), a personal variation on the themes of Orwell's *1984*.

Takacs got involved with

THE GATE when he approached producer John Kemény with another project, *STICKS AND STONES*. Kemény showed him the script for *THE GATE*. Takacs liked "the premise, the way it played on childhood fears of abandonment" and agreed to do it on the understanding they use only the best effects technicians money could buy. To that end the director scoured Los Angeles for quotes from the various effects houses before deciding on Randall Cook and Craig Reardon. Cook came at a good price because of the latitude he was given and the chance at his first credit as Special Effects Supervisor.

Takacs' goal was to create "a rollercoaster ride of excitement" for the audience, he said. It's clearly a major departure from the intellectual pretensions of his earlier films, and more accessible on an enter-

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The minions of the Demon Lord wore makeup suits supplied by Craig Reardon.



AMAZON WOMEN OF THE MOON

Release of John Landis project held-up by TWILIGHT ZONE trial.

By Frederick S. Clarke

Whatever happened to the John Landis production AMAZON WOMEN OF THE MOON? That's what those who worked on the film are starting to ask. Filmed at the end of 1985 for a planned release in August by Universal, the film was put off until January, then March. It is now "pencilled in" for April or May.

Why the continual delays? A spokesman for Universal had no comment about the postponements. A source close to the production said the delays are due to the ongoing TWILIGHT ZONE trial in which Landis is a defendant in the manslaughter deaths of actor Vic Morrow and two children. The trial has gone on longer than expected, with the prosecution alone taking several months. Because of the trial, the production put a gag order on all publicity. The trial is expected to go to the jury in March.

AMAZON WOMEN OF THE MOON, which up until October of last year was officially "untitled," is another anthology satire in the tradition of Landis' earlier KENTUCKY FRIED MOVIE. The various segments are directed by Joe Dante, Carl Gottlieb, Peter Horton, Landis, and the film's producer Robert K. Weiss. Landis also served as executive producer. The film features a large cast including Rosanna Arquette,

The film's moon rocket is an affectionate replica of the one seen in George Pal's DESTINATION MOON.



"Amazon Women of the Moon" is the linking segment of a GROOVE TUBE-style comedy anthology, satirizing moronic low-budget science fiction of the '50s.

Paul Bartel, Ralph Bellamy, Steve Guttenberg, Carrie Fisher, Howard Hessmann, Steve Allen, Henny Youngman, Rip Taylor, Griffin Dunne, and Sybil Danning.

The "Amazon Women of the Moon" segment, the film's best, is directed by Weiss, who served as Landis' producer on THE BLUES BROTHERS, and is a send-up of '50s B science fiction films. Other segments have little connection to the genre: one is "Blacks Without Soul;" another is a satire of Playboy video; one, originally intended to be the linking segment, features Lou Jacobi as an old Jewish guy who—ala THE PURPLE ROSE OF CAIRO—enters the screen of his television set and keeps popping up as people switch channels. After a preview of the film in Los Angeles late last year, the filmmakers fell in love with the "Amazon Women of the Moon" episode and decided to use it for the film's title as well as do re-editing to make it the segment that links the whole anthology together.

"Picture a cross between QUEEN OF OUTER SPACE, and FORBIDDEN PLANET, seen at 4 a.m. on channel 55," was how one source who saw the L.A. preview described the title segment. Included in the action are intentional gags which show the film breaking, frames burning, scratches in the print, even sequences poorly edited on purpose to reflect a low-budget flavor.

The segment opens as a rocketship straight out of DESTINATION MOON descends on Luna. The Captain is Steve Forrest. His first mate is Robert Colbert (of

THE TIME TUNNEL). Joey Travolta plays a kid from Brooklyn. They discover a civilization of domineering women, all over 5'8" tall, led by Queen Laça (Sybil Danning). The Captain wins over the Queen with '50s masculine charm and closed mouth kissing—as he leans over her on a couch we are treated to the obligatory awkward cut away.

Some choice gags include a pan across the lunar landscape in which a picnic table and basket are glimpsed in the background. Travolta has a pet spider monkey and carries an obvious inert prop in some scenes which is a poor match. The women throw spears at the rocketship. At the climax the moon explodes but a piece is seen dangling on a string.

The segment is photographed by cinematographer Daniel Pearl who accentuates the gaudy 1955 art deco design of the Moon civilization and the colorful costumes. The space travelers wear uniforms straight out of FORBIDDEN PLANET which, appropriately enough, were rented out by MGM and used in countless '50s B-films. Danning's costume as the Queen actually looks too good. Featuring sweeping, Cadillac-like fins and studded with rhinestones and sequins, Danning looks like a white Tina Turner.

Whether the film's on-target parody will score with audiences largely unfamiliar with the bad movies being made fun of remains to be seen. It will certainly be a hit with all buffs and cult audiences when—and if—it finally opens later this year. □

INNERSPACE FANTASTIC VOYAGE PLAYED FOR LAUGHS BY JOE DANTE

Joe Dante couldn't resist playing the genre for laughs, often inappropriately, in films like THE HOWLING (1981), GREMLINS (1984), and EXPLORERS (1985). His new film from Warner Bros, INNERSPACE, is an out-and-out comedy send-up of FANTASTIC VOYAGE (1966). Directed by Dante for Steven Spielberg's Amblin Entertainment company, the film opens nationwide July 1.

Dennis Quaid, the star of DREAMSCAPE, plays a klutzy test pilot who is accidentally shrunk to micro size by a secret Defense Department research program. Inside a submersible pod, also miniaturized, Quaid is accidentally injected into the blood stream of Martin Short, a hypochondriac supermarket clerk. Short starred in the John Landis flop THREE AMIGOS last December.



Dennis Quaid

In the script by Jeff Boam, both our government and the Soviets pursue Short in an effort to retrieve Quaid. The action ping-pongs back and forth between Quaid in the land of the small, and the chase. In the end, both the Russians and the military get shrunk to microbe size as well.

After the disastrous box-office performance of EXPLORERS (which cost \$25 million) and blistering reviews, Dante was said to have sworn-off his over-use of "in-jokes" and film buff trivia humor (15:5:43). Nevertheless, also starring in INNERSPACE is INVASION OF THE BODY SNATCHER's Kevin McCarthy, perhaps a casting opportunity Dante just couldn't resist.

Frederick S. Clarke



PHANTOM EMPIRE

Robby the Robot and Sybil Danning star in genre fun from low-budget director Fred Olen Ray.

By Frederick S. Clarke

THE PHANTOM EMPIRE is a production of Fred Olen Ray's AIP company. AIP stands for American Independent Productions, Inc., an intentional homage to the old AIP (American-International Pictures), a company that specialized in B-film exploitation in its heyday in the '50s and '60s. "It's a joke, of course," said Ray of the name. Ray plans a slate of low-budget genre product which he will self-distribute through AIP.

THE PHANTOM EMPIRE, loosely based on the 1935 Gene Autry serial about an underground kingdom, stars Ross Hagen, Jeffrey Combs, Robert Quarry, Russ Tamblyn, and Sybil Danning. As a treat for genre buffs, Ray also cast FORBIDDEN PLANET's Robby the Robot, using a modified head built by Robby's agent, Bill Malone. Ray directed the film and co-produced with Tony Brewster. The project was rushed into production last year so Ray could hold together his crew from COMMANDOSQUAD, a film he directed for Trans-World Entertainment (TWE).

Ray is based at Raleigh Studios in Hollywood, once known as Producers Studio, where all the AIP Poe films were shot. His office is just a few doors down from Herman Cohen's (HORRORS OF THE BLACK MUSEUM, KONGA). Ray shares a pair of suites with producer George Edwards, who

made QUEEN OF BLOOD and NAVY VS. THE NIGHT MONSTERS. "It's a very creative atmosphere for what we're doing," he said.

In the AIP/Roger Corman tradition, Ray cranked out four pictures as a director just last year. "That certainly must be a record of some sort," he joked. "One to be proud of I'm not sure." In addition to THE PHANTOM EMPIRE and

COMMANDOSQUAD, Ray directed ARMED RESPONSE and CYCLONE (17:2:14), which Cinetel opened February 6.

Besides his COMMANDOSQUAD, under contract at TWE, Ray "fixed" a disastrous ROAD WARRIOR rip-off shot in Italy by Derann Serafian called INTERZONE, featuring RE-ANIMATOR star Bruce Abbott. Ray said he

probably won't take the credit, so it must be bad. His final film for TWE will be DEEP SPACE, a project he wrote some years ago with T.L. Lankford. "Jim Cameron borrowed from it on TERMINATOR," said Ray. "The main character was sold to Cinetel Films for a Gary Busey pictured called BULLETPROOF, combined with a story I wrote. As you can see, this script has been around."

TWE put Ray under contract after he made THE TOMB for them in 1985. Made for just \$188,000 in two weeks, Ray said the film grossed TWE \$2,100,000 (selling 30,000 units) when released on video cassette. "Needless to say, neither I nor my partner saw much of the money that came in," said Ray, who formed AIP as a response.

AIP's first effort was DEATH FARM, a film Ray bought and fixed-up for release by shooting some new scenes with John Carradine, and then sold to Troma Releasing. Ray's next effort was DEADLY STING, starring Bobbie Bresee and Carradine, written and directed by Ray's partner, Kenneth J. Hall. The horror/science fiction project features creature makeup by Ralph Miller III and was pitched to film buyers at the American Film Market in Los Angeles in February.

"Most of the film's I've been making have been strictly for the money," said Ray, who hopes to move AIP up to bigger budget projects in the future. □



Robby the Robot and Sybil Danning in THE PHANTOM EMPIRE, loosely based on the 1935 serial.

OMNIBUS COMPUTER GRAPHICS

The biggest name in computer animation targets expansion into feature films and television.

By Gary Kimber

Not many people are aware of this yet, but housed on the ground level of the Trans-America building in uptown Toronto is the world's largest computer graphics company. Up until June of last year Omnibus ranked only fifth. That month they acquired Digital Productions of Los Angeles along with their \$12 million Cray XMP supercomputer. Not to rest on their laurels, the aggressively ambitious company then merged with Robert Abel and Associates, also of Los Angeles, in September.

Omnibus began its corporate life in 1980 founded by John Pennie and Kelly Jarman. Joseph Martin, President of the Northern Division, headquartered in Toronto, sees unlimited growth potential for the firm. Estimates vary

Computer animation by Omnibus subsidiary Robert Abel & Associates for Spielberg's AMAZING STORIES.



Computer generated reflections on the spaceship for Walt Disney's FLIGHT OF THE NAVIGATOR were created last year by Omnibus subsidiary Digital Productions.

on how high the current \$180 million spent on computer animation could go. Perhaps as high as \$5 billion in ten years time, according to Pennie.

It's with the addition of Digital Productions that Omnibus hopes to become a vastly more useful company for the creators of *cinéfantastique*. Digital provided ground-breaking computer graphics for Nick Castle's THE LAST STAR-FIGHTER (15:1:24) and 2010.

Omnibus's major thrust for the next five years will be in the arena of feature films. Last year Digital Productions did a dream sequence for Joe Dante's EXPLORERS, the beautifully realistic owl in the credits of LABYRINTH (17:1:42) and the flying sequences in Disney's FLIGHT OF THE NAVIGATOR. Company founders Gary Demos and John Whitney Jr. have been retained following the recent takeover.

Omnibus does not mean to ignore the lucrative world of

advertising revenue, however. Robert Abel and Associates have won over twenty CLIO awards for the excellence of their commercials for such high toned clients as Benson and Hedges, Mercedes-Benz, and Kodak.

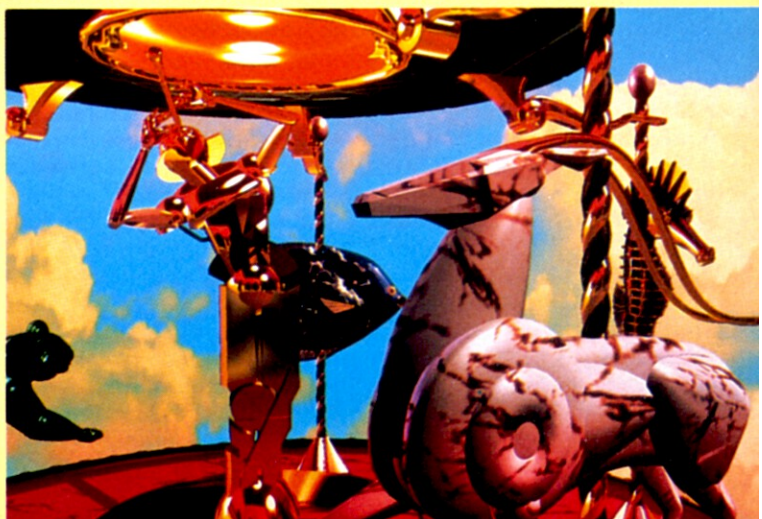
At upwards of \$1 million per minute for computer generated imagery, the technique hasn't been commonly used in programming. But Abel and

Associates were responsible for the opening credits sequence of knights in shining armour, green ghosts, space ships, and cards seen in Steven Spielberg's AMAZING STORIES.

Upcoming projects for Omnibus include a foray into the polluted world of poorly animated, cheap looking Saturday morning cartoons for children. Negotiations are presently under way with two companies (one of which is Mattel Toys) for the first computer animated cartoon series to use an interactive video device. Within two years Pennie predicts his computer imagery will be cost effective enough to undercut the two dimensional drawings mass-produced by artists in the Far East.

Also, MILLENIUM, a futuristic fantasy film starring Christopher Plummer (DREAMSCAPE) and Angelica Huston (CAPTAIN EO) will soon begin production in Canada. Most, if not all, of the effects work will be done by Omnibus in Toronto following their recent acquisition of a second Cray supercomputer from the University of Toronto. □

A computer animated carousel for Benson & Hedges by Robert Abel & Associates.



MOVIE TALES

Cannon Films unveils its series of live-action movies based on classic fairy tales.

By Dan Scapperotti

The first of Cannon's "Movie Tales," low-budget fairy tale features filmed in Israel, go into release April 10 with the opening of RUMPLESTILTSKIN (17:1:14), with Amy Irving and dwarf Billy Barty, and BEAUTY AND THE BEAST. SLEEPING BEAUTY, starring Tahnee Welch in the title role with Morgan Fairchild as the evil witch, is scheduled for a July 24th break—facing stiff competition from Disney's reissue of SNOW WHITE just a week earlier—with nine other completed features on tap.

Makeup for the series, which calls for witches, demons, and various oddities that populate the fairy tale world, is the work of Mony Mansano, a nineteen year veteran of Cannon's makeup department. Mansano designed the makeup for John Savage as the Beast in BEAUTY AND THE BEAST, and his work for other entries in the series includes transforming Cloris Leachman into a witch for HANSEL AND GRETEL and turning Diana Rigg into an old hag as the wicked Queen in SNOW WHITE AND THE SEVEN DWARFS.

Savage's makeup for BEAUTY AND THE BEAST had to be redesigned a couple of times because Mansano's original concept was hairy in the tradition of Cocteau's 1946 version. "Gene Marnier, the director, and production designer Mark Dobilowski decided they wanted to see more of the skin," said Mansano, who works out of



John Savage as the Beast in makeup designed by Mony Mansano in BEAUTY AND THE BEAST, opened April 10.

Los Angeles. "We made new appliances and covered only the cheeks and forehead of the face with a one piece hair unit." Mansano's assistant, John C. Price, applies the makeup on the set.

Mansano has devised a frog mask for Clive Revill as THE FROG PRINCE, and has worked on a transformation of the woodcutter into a wolf for LITTLE RED RIDING HOOD, which stars BLUE VELVET's Isabella Rossellini and Craig T. Nelson. □

Cloris Leachman as the witch in HANSEL AND GRETEL, one of nine completed fairy tale features filmed by Cannon in Israel, with makeups by Mony Mansano.



Princess Vespa (Daphne Zuniga) and Lone Star (Bill Pullman), stranded on a desert planet with wisecracking robot Dot Matrix, voiced by Joan Rivers.

SPACEBALLS

MEL BROOKS MAKES FUN OF STAR WARS

By Frederick S. Clarke

In space no one can hear you laugh. That's what they said about GALAXINA (1980) and a host of other genre spoofs that have fallen flat at the box-office. How do you spoof a genre that regularly parodies itself? Writer-director Mel Brooks thinks he has the answer in SPACEBALLS, a send-up of ALIEN, STAR TREK, but mostly STAR WARS, which MGM opens nationwide June 26.

The film stars two unknowns, Daphne Zuniga as Princess Vespa and Bill Pullman as space mercenary Lone Star, stand-ins for Leia and Han. Comic support is provided by Rick Moranis as the evil Dark Helmet, John Candy as Mawg, a half-man, half-dog ("I'm my own best friend," he says), and Brooks himself, who plays the mystic gremlin Yogurt, decked out in makeup. George Wyner appears as Colonel Saudurz and an interstellar gangster named Pizza the Hut is also featured in the script. (It won't be hard to come up with makeup effects as laughable as those of Jabba, ILM has been hired to handle the job.)

How does George Lucas feel about all this? Since the success of STAR WARS, Lucas has been known to act like he owns the genre (in 1978 Lucas sued Universal for making BATTLESTAR GALACTICA, not

exactly a dead-ringer). According to the *L. A. Times*, Lucas has been mum on the subject, although those around him have reportedly given Brooks tacit approval for the parody, as long as Brooks doesn't start to horning-in on Lucasfilm's merchandising empire. No little figures to be sold of Yogurt or Dark Helmet—now that would be infringing.

Brooks wrote the script for SPACEBALLS over a 2½ year period with collaborators Thomas Meehan and Ronny Graham, sharpening the jokes with each re-write. In a nod to ALIEN, when a chest-burster emerges it also does a little dance. Brooks also plays president Skroob, ruler of the planet Spaceball: his motto, "Skroob the People." Space bum Lone Star pilots an interstellar Winnebago.

Much of the film's stellar budget—more than \$22 million—is going toward lavish sets designed by Terence Marsh and "state-of-the-art" special effects supplied by Apogee, Inc., a company formed by John Dykstra, the guiding "force" behind the innovations of STAR WARS. Apogee describes their modelwork on the film as the most "outrageous" they've ever been commissioned to do. Said Apogee production executive Bob Shepherd, "There's a sense of enjoyment about this assignment." □

ISLAND OF THE ALIVE

Larry Cohen films sequels to both *IT'S ALIVE* and *SALEM'S LOT*.

By Ron Magid

Larry Cohen, prolific director of such genre films as *THE STUFF*, *Q*, *IT'S ALIVE*, and *IT'S ALIVE PART II*, is having a year like no other. By the end of 1987 Cohen plans to complete three horror projects, *ISLAND OF THE ALIVE*, and *RETURN TO SALEM'S LOT*, both for Warner Bros. and a semi-remake of *HOUSE OF WAX* to be helmed by the original's director, Andre DeToth. Cohen has already completed work on the Warner Bros projects.

ISLAND OF THE ALIVE is a new sequel to *IT'S ALIVE* which Warner Bros will release in September. Cohen's latest cinematic foray into the lives of everyone's favorite mutant babies is for all those people who asked, "What's going to become of those kids when they grow up?" Part of the film was shot on location in Hawaii, which doubles for an uninhabited Caribbean island where the babies were deposited five years earlier. Now a scientific research team, eager to learn how the mutants have adapted to their habitat, has been launched. Coming along for the ride is Michael Moriarty, playing the father of one of the mutants, a former TV commercial actor who can't get any work because the advertisers don't want to associate the parent of a freak with their product.

Cohen has also completed *RETURN TO SALEM'S LOT*, a

Director Larry Cohen (l) and frequent collaborator, actor Michael Moriarty.



The mutant babies grow up in Larry Cohen's new sequel to *IT'S ALIVE*, opening in October, makeup by Steve Neill.

pseudo-sequel to Stephen King's novel which the director promises has nothing to do with Tobe Hooper's telefilm adaptation. "It's an entirely different kind of story about vampires," he said, "totally different kinds of vampires, Larry Cohen vampires. We've rewritten the legend with our own rules. They don't turn into bats, they're much more realistic, much more believable, and much more human. People who read the script said, 'Gee, it's a shame the vampires have to die since they're such nice people.'"

Cohen's film would appear to be using the *SALEM'S LOT* title to lure audiences with a familiar name, because Cohen's "sequel" is unfaithful to nearly all of King's plot points. "In our story," Cohen explained, "the vampires came to America at about the time of the Pilgrims when all the persecuted peoples came here from Europe. Who would be more persecuted than vampires? They came to America seeking freedom and a new world and they've been here ever since in New England. The same ones that originally came over are still alive, living in Salem's Lot, and they've been there for generations and they're the truest Americans. The picture is a bit of a satire on Americanism and values.

"Sam Fuller's in it, playing an old man who goes around the country hunting for Nazis. He goes to New England and finds vampires instead. At the end of the

picture, they say to him, 'I wonder if one hundred years from now anybody would believe that there were vampires?' and he says, 'One hundred years from now people won't even believe there were Nazis!'"

The cast also features Michael Moriarty as a father who takes his delinquent son to Salem's Lot for the summer to try to straighten him out, only to find that they're surrounded by vampires, some of whom are their relatives. Cohen said that this film, the fourth time he will have worked with Moriarty, will mark their final collaboration.

Cohen, who has voiced his disrespect for remaking films, is doing the *HOUSE OF WAX* retreat

as a favor for director Andre DeToth, the man who helmed the original 1953 Vincent Price 3-D extravaganza. "I wanted to help him get started again," said Cohen, who concocted the semi-remake, about a brilliant sculptor whose life is ruined by some delinquent street toughs who wreck his wax museum and mutilate his hands.

"They're all stoned and they smash his beautiful works of art," Cohen said. "The sculptor's hands get mangled when he tries to defend himself, and then when the police come, they make light of it. After all, they've only destroyed these wax dummies of Hollywood stars. They don't realize that these kids have ruined this man's life! He loses his mind and ends up finding and murdering the kids who did it. But then he has to restock his museum with sculptures of famous celebrities. Since he can't sculpt anymore, he has to kill Hollywood look-alikes—people who look like Burt Reynolds and Marilyn Monroe and Humphrey Bogart who come here in droves seeking stardom but who instead find themselves victims of this guy in his Hollywood wax museum."

With three projects, you'd think Cohen would have his hands full. Instead, he's already worked another deal to direct a film for the Empire Picture's fright factory entitled *THE APPARATUS*, a movie he promises to begin working on by the end of the year. □

JAWS '87

UNIVERSAL GROOMS SHARK SEQUEL FOR A SUMMER SPLASH

The latest sequel to *JAWS*, now called *JAWS: THE REVENGE*, is set to open nationwide July 3. The fourth film in the series stars Lorraine Gary, now 50, who repeats her role as Ellen Brody, the wife of *JAWS*' chief-of-police Roy Scheider, who is not back for the sequel. Why is Universal Pictures resurrecting their Great White shark?—especially after the critical and boxoffice disappointment of *JAWS 3-D* (1983)—the answer could have something to do with the \$380 million the *JAWS* films have earned for the studio, in the United States and Canada alone.



Bruce in *JAWS 3-D*

The new *JAWS*, budgeted at \$23 million, was the brain-storm of Universal chief Sid Sheinberg, who happens to be married to Gary, the movie's star. Sheinberg recruited Joseph Sargent as producer and director last September, bestowing creative control as well as the challenge to deliver the film by July. Sargent directed *COLOSSUS: THE FORBIDDEN PROJECT* (1970) for Universal, one of the finest science fiction films ever made. Sargent hired TV writer Michael de Guzman, who came up with a script that sends Brody to the Bahamas to visit her son (Lance Guest), a marine biologist. There she gets romanced by Michael Caine but also has run-ins with Bruce, the shark. The toothy villain is named after Brucer Ramer, the attorney of Steven Spielberg, who made a name for himself directing *JAWS* in 1975.

Frederick S. Clarke

CHERRY 2000

Orion scraps May release for this troubled science fiction project.

By Michael Kaplan

Some movie projects are a labor of love. Others are simply laborious. A few are both. Such is the case with *CHERRY 2000*, a troubled Orion Pictures project originally due in the nation's theatres in August, 1986, then scheduled for release in May of this year, but still awaiting a berth on Orion's release schedule.

Shot in late 1985 under first-time director Steve DeJarnatt, and starring Melanie Griffith (*BODY DOUBLE*) and newcomer David Andrews, the \$10 million science fiction/action adventure/love story (see 16:3:16) was pulled from the distribution roster a year ago when it became clear to Orion executives and first-time producer Caldecot "Cotty" Chubb that the final cut, supervised by veteran editor Edward Abrams, simply didn't satisfy.

"It was everybody's belief that there was more in the movie than we had in the cut," explained Chubb, who brought in Duwayne Dunham (fresh from David Lynch's *BLUE VELVET*) to supervise preparation of a new—and hopefully improved—version. "There wasn't much reshooting, just a few pickup shots—a car going from

left to right, that sort of thing. We just wanted to make sure that the story and the relationships and the timing came through right." Some of the changes included toying with the film's voice-over narration and tightening and rearranging existing footage.

Chubb credits Orion's executives, particularly Mike Medavoy, with having faith in the project. "There's usually such pressure to get the picture out," said Chubb. "We were lucky to have the support from the studio to give us the time and money necessary to fix it." Dunham's cut of *CHERRY 2000* was shown to preview audiences in Atlanta last December and got "great" response, according to Chubb. However, Orion still appears uncertain as to the film's commercial prospects. Chubb is optimistic *CHERRY 2000* will ultimately be released and find an audience, and he's putting future projects on hold to concentrate on its sluggish progress through the Orion pipeline.

"It's the goddamnedest mix of elements," said Chubb, describing the project during filming in 1985 at the center of Mr. G's, a wild Las Vegas bar that served as one of the film's futuristic locales. "It's set in the future, but it's really kind of a Western.

Las Vegas in *CHERRY 2000*, a \$10 million science fiction production now shelved by Orion Pictures.



Melanie Griffith as tracker E. Johnson, a macho guide to the spoils of the post-apocalyptic wasteland.

But there's definitely robots! And it sounds silly to say, but it's *about* something too—the nature of love."

David Andrews portrays Sam Treadwell, whose love life falls to pieces when his robot mistress, a *Cherry 2000* model (played by fashion model Pamela Gidley), breaks down at an, er, inopportune moment. To find the spare parts necessary to bring *Cherry* back to life, Sam hires E. Johnson (Melanie Griffith), a macho "tracker" skilled at salvaging precious artifacts of the old industrial age—toaster ovens, extension cords, what have you—from the harsh, lawless wastelands.

As for the cause of the film's problems, Chubb defends the use of first-time or relatively inexperienced professionals in several key production capacities, including director DeJarnatt; co-stars Andrews and Gidley; cinematographer Jacques Haitkin (whose only previous feature was the low-budget *NIGHTMARE ON ELM STREET*); and, of course, Chubb himself.

"I'd never produced anything, let alone a \$10 million movie," Chubb said. "But we made our days, we made our pages, and we got through it. You get energy at the expense of lack of experience. Sure we made mistakes that more experienced people might not have made. On the other hand, because you don't know any better, you're willing to try something different. Sure we took risks [by hiring new people], but by and large they were the right risks to take." □



Director and makeup artist John Carl Buechler poses with the titular monster.

CELLER DWELLER

Makeup star John Carl Buecher directs a second horror film for Empire Pictures.

By Frederick S. Clarke

Multi-talented makeup effects expert John Buechler, who made his directorial debut last year on Empire Pictures' TROLL, is directing CELLER DWELLER for Empire. The film began production in Rome February 15. The title character, created by Buechler's Mechanical and Makeup Imageries company, comes to life from the illustrations of a cursed comic book artist, the culmination of the artist's worst nightmares. Buechler designed the film's effects and will oversee the extensive second unit work as well as principal photography at Empire's studio in Rome. Buechler calls the facility "ideal for creating the kind of gothic atmosphere so crucial to a production like this."

Buechler plans to oversee post-production on CELLER DWELLER in Los Angeles in March as he initiates preproduction on THE ANCIENTS, an effects-laden action adventure science fiction story which he will produce and direct from his own screenplay. Backing is being sought from an independent film company.

Empire projects for which Buechler and his effects company are currently providing work

include GHOULIES II, which Buechler declined to direct, THE CALLER, starring Malcolm McDowell, PLEASURE PLANET, directed by Albert Pyun, and Stuart Gordon's THE DOLLS. Buechler also recently provided extensive makeup effects for a Dio music video "The Last in Line," directed by PHANTASM's Don Coscarelli, and transformed rock star John Fogarty with makeup for the cover of his latest album "Eye Of The Zombie." □

Buechler's makeup for John Fogarty as seen on the album "Eye of the Zombie." □



BOXOFFICE SURVEY: 1986 RECAP

An analysis of the 50 top-grossing films, as reported weekly by *Variety*, reveals that genre films accounted for 28.3% of all film earnings in 1986, a dramatic 23.4% drop from 1985 figures, while boxoffice in general held steady.

For the first time in the past five years, the top-grossing genre film failed to be the year's top-grossing film overall. By comparison, this year's genre topper—ALIENS—earned only half as much as last year's BACK TO THE FUTURE.

Top-grossing genre films of 1986 in the *Variety* totals are listed at right. Titles are indicated as horror (h), fantasy (f), and science fiction (sf), followed by the number of weeks in 1986 that each title made it into the Top 50. Please note that the dollar amounts listed represent only a sample of a film's total earnings (averaging one-fourth of a film's domestic gross).

Of the 413 titles that comprised the weekly listings, 41 were fantasy films, accounting for 9.9% of the total and 11.2% of the receipts, 32 SF films, 7.7% of the total and 11.2% of the receipts, and 33 horror films, 7.9% of the total and 5.9% of receipts. There were 25% fewer science fiction films released in 1986 than in 1985, but strong performers like ALIENS, and STAR TREK IV gave SF films the largest genre take.

In breakdown by distributor (below), 20th Century-Fox grabbed 23.6% of genre revenue, while last year's front-runner Universal dropped to fifth place, with a mere 8.4% of the genre's total. □

TOP TEN MONEY MAKERS

ALIENS (F, sf, 17)	\$23,901,724
STAR TREK IV: THE VOYAGE HOME (P, sf, 5)	\$21,039,054
THE GOLDEN CHILD (P, f, 3)	\$11,884,239
THE FLY (F, sf, 14)	\$11,730,558
PEGGY SUE GOT MARRIED (T, f, 11)	\$10,661,267
POLTERGEIST II: THE OTHER SIDE (M, h, 9)	\$10,189,068
SHORT CIRCUIT (T, sf, 15)	\$ 9,068,353
JEWEL OF THE NILE (F, f, 15)	\$ 8,788,758
JO JO DANCER YOUR LIFE IS CALLING (C, f, 9)	\$ 6,816,811
AN AMERICAN TAIL (U, f, 6)	\$ 6,548,070

OTHER TOP EARNERS

FRIDAY THE 13TH: PART VI (P, h, 7)	\$5,338,709
HOUSE (NW, h, 7)	\$4,907,243
THE GREAT MOUSE DETECTIVE (BV, f, 9)	\$4,809,598
LITTLE SHOP OF HORRORS (W, f, 2)	\$4,659,643
NIGHTMARE ON ELM STREET PART 2 (NL, h, 14)	\$4,074,833
PSYCHO III (U, h, 6)	\$3,936,837
APRIL FOOLS DAY (P, h, 6)	\$3,507,309
SONG OF THE SOUTH (BV, f, 6)	\$3,477,849
CRITTERS (NL, sf, 11)	\$3,418,089
BLUE VELVET (D, f, 15)	\$3,400,083
BRAZIL (U, sf, 29)	\$3,380,751
FLIGHT OF THE NAVIGATOR (BV, sf, 10)	\$3,367,757
101 DALMATIANS (BV, f, 7)	\$3,238,190
LABYRINTH (T, f, 6)	\$3,134,817
LEGEND (U, f, 6)	\$2,949,976
SLEEPING BEAUTY (BV, f, 8)	\$2,946,260
DEADLY FRIEND (W, sf, 5)	\$2,881,295
FIREWALKER (CA, f, 4)	\$2,710,207
BIG TROUBLE IN LITTLE CHINA (F, f, 5)	\$2,620,832
LADY AND THE TRAMP (BV, f, 2)	\$2,449,833
THE NAME OF THE ROSE (F, h, 12)	\$2,352,355
YOUNG SHERLOCK HOLMES (P, f, 6)	\$2,296,461
BLACK MOON RISING (NW, sf, 8)	\$2,239,851
THE HITCHER (T, h, 6)	\$2,202,414
TEXAS CHAINSAW MASSACRE 2 (CA, h, 4)	\$1,965,570
HAUNTED HONEYMOON (O, h, 4)	\$1,947,120
SPACE CAMP (F, sf, 6)	\$1,901,819
THE CARE BEARS MOVIE II (C, f, 5)	\$1,809,690
HIGHLANDER (F, f, 4)	\$1,673,173
ENEMY MINE (F, sf, 4)	\$1,628,856
HOWARD THE DUCK (U, sf, 4)	\$1,621,319
INVADERS FROM MARS (CA, sf, 4)	\$1,606,871

GENRE FILM REVENUE BY DISTRIBUTOR

Distributor	# of Films	Earnings	% of Total
20th Century-Fox (F)	10	\$57,422,795	23.6%
Paramount (P)	6	\$44,079,267	18.1%
Tri-Star (T)	6	\$26,022,327	10.7%
Buena Vista (BV)	7	\$20,368,187	8.4%
Universal (U)	8	\$20,352,197	8.4%
MGM (M)	4	\$11,011,723	4.5%
Columbia (C)	4	\$10,274,053	4.2%
DEG (D)	7	\$ 9,636,414	3.9%
New World (NW)	10	\$ 9,497,226	3.9%
Warner Bros (W)	3	\$ 8,341,642	3.4%
New Line Cinema (NL)	3	\$ 7,557,672	3.1%
Cannon (CA)	13	\$ 6,595,848	2.7%
Empire (E)	8	\$ 4,131,160	1.7%
Atlantic (A)	3	\$ 1,478,860	.6%
All Others	22	\$ 6,418,410	2.6%

• Indicates a film originally released before 1986

Graveyard Shift

Young horror film stylist Gerard Ciccoritti makes a name for himself with low-budget vampire shocker.

By Gary Kimber

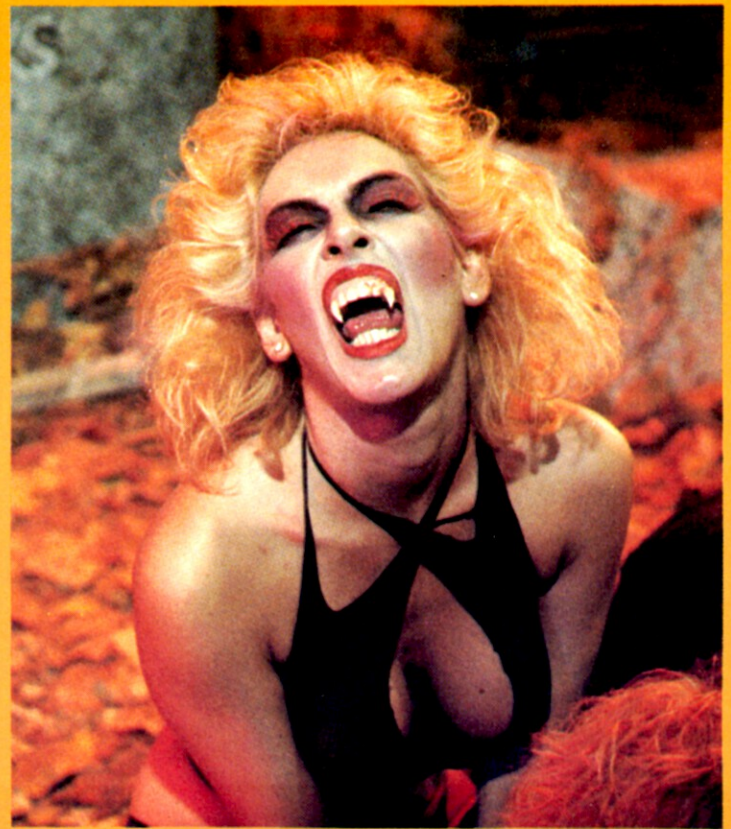
Move over David Cronenberg. There's a new horror film stylist prowling locations in Toronto, Canada, Gerard Ciccoritti (pronounced Chic-orritti). Though the name is Italian, Ciccoritti and his Light-show Communications company are based in Toronto, where they produced *PSYCHO GIRLS* and *GRAVEYARD SHIFT*, two low-budget horror films that are guaranteed to assure Ciccoritti's name and reputation in the genre, according to London critic Alan Jones.

Ciccoritti shot *PSYCHO GIRLS* in Toronto in 1984 for just \$18,000 in eleven days (with \$100,000 of the budget deferred). The story of two sisters, murdering psychopaths, the film is released by Canon International, and was shot primarily at Toronto's deserted Lakeshore Psychiatric Institute, where much movie-mak-

ing has been had for a song. *POLICE ACADEMY*, TV's *NIGHT HEAT*, and the currently lensing *GREEN MONKEY* have used its peculiar ambience to good effect. In Ciccoritti's stylishly violent tale, penned with his producer Michael Bockner, no one survives, not even the narrator, who turns out to be a dead man.

Ciccoritti all but dismisses his first effort. "It was strictly a means to an end," he said, "to establish a name for ourselves. In many ways it's just another run of the mill horror film, made by the numbers. With *GRAVEYARD SHIFT* I moved more in the direction of the kind of horror film I'd like to make. I like horror movies. To me they're the closest thing we have today to Greek tragedies."

GRAVEYARD SHIFT is Ciccoritti's personal vision of vampirism, filmed at the end of 1985 with funds raised from New York producers Arnold



A vampire seductress from Gerard Ciccoritti's *GRAVEYARD SHIFT*.

H. Bruck and Stephen R. Flaks. Also shot on a fast schedule and cheap budget, Ciccoritti's story of a big city cab driver cursed to live forever is released by Shapiro Entertainment.

"The city is the myth," explained Ciccoritti of his approach to *GRAVEYARD SHIFT*. "The city is a mythic place where anything can happen. In this particular city the vampire is tired of living forever. I've sort of cross-pollinated vampire mythology with the myth of Dionysius, the god of rejuvenation, who was continually killed to be reborn and live forever. He's a contemporary god.

"My vampire is neither the Universal or Hammer studios' monster. He isn't a handsome, romantic, Byronic, Frank Langella hero. There is a little bit of that but at the same time he's something more ancient and mythic. Instead of being attracted to just anybody, young virgins or what have you, he's attracted to women who are close to death and are afraid of dying. He forms with them a symbiotic relationship. He gets their blood and at the same time his bites restore them."

Complications ensue in

GRAVEYARD SHIFT when the vampiric cab driver, played by Silvio Oliviero, falls in love with a film director played by Helen Papas who does not wish to go on living. Her husband hires a Stephen King-like vampire killer to dispatch the cab driver. The ending sees the director, now a vampire who cannot die, taking over the drivers Black Cat cab. Ciccoritti

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Canadian director Gerard Ciccoritti.



Vampire Silvio Oliviero, a New York City cab driver, stands next to his hack.



STAR TREK IV

THE VOYAGE HOME

LEONARD NIMOY

ON DIRECTING STAR TREK

Mr. Spock talks about success at a new career that lets him get some emotion into his work.

By Dann Gire

There have been rare and magical meldings of actor and character in the public's consciousness over the years, but none so extraordinary as the fusion of Mr. Spock and Leonard Nimoy.

Nimoy will die one day and the public will mourn the loss of Mr. Spock. It won't be the same as when Johnny Weismueller died and people mourned the passing of Tarzan. Or when Basil Rathbone succumbed and the public mourned the death of Sherlock Holmes. Other actors have played those roles and laid some small claim to them. Only Nimoy has played Spock (not counting any "younger" versions of the character) and when he stops playing Spock, there will be no one else to take his place.

"I've had people ask me if I could be identified with any other character on TV, would I change? I answer no," Nimoy said. "This is a character that has given me many opportunities. So, regardless of the albatross, there have been a great range of options created for me because of this whole phenom-



Leonard Nimoy during an appearance at Paramount's 20th Anniversary STAR TREK celebration held last September.

enon. I'm very grateful for it."

Right now, Leonard Nimoy is enjoying the benefits that STAR TREK has beamed to his front door, not just the money and fame, but the chance to establish himself as a top-notch Hollywood director, a fellow capable of handling a multi-million dollar budget and bringing in a product that people will want to pay to see. As a result of the phenomenal success of his second feature directorial effort, STAR

TREK IV: THE VOYAGE HOME (the first was STAR TREK III, of course), Hollywood has taken Nimoy to its corporate breast.

Tri-Star Pictures led the path-beating by giving Nimoy a movie to direct (at press time, details weren't forthcoming) and he reportedly is working on the script this month. Two studios, Walt Disney Productions and Paramount Pictures, have given Nimoy *carte blanche* to direct any project they currently have in development. Additionally, Paramount has signed Nimoy to a non-exclusive development contract.

None of this happened to the 56 year-old filmmaker after he launched STAR TREK III: THE SEARCH FOR SPOCK. It wasn't exactly a mondo boxoffice monster, although it did well financially. No, Hollywood waited until Nimoy proved he had what it took. STAR TREK IV: THE VOYAGE HOME convinced everybody that Nimoy was a real moviemaker.


In the beginning, it sounded like so much Hollywood hogwash.





Above: Director Leonard Nimoy gives instructions to the camera crew for a scene in **STAR TREK III: THE SEARCH FOR SPOCK** in a set-up on Genesis involving Lt. Saavik (Robin Curtis) and Klingon Torg (Stephen Liska). The film marked Nimoy's feature directing debut and led to his work on the critically praised followup, which has become the biggest box-office hit of the **STAR TREK** series. Left: Nimoy directs William Shatner as Captain Kirk in **STAR TREK III** as Kirk springs McCoy (DeForest Kelley) from a Federation detention cell. William Shatner has made his bid to direct **STAR TREK V**.





“Spock is a character that has given me many opportunities. Regardless of the albatross it’s been, I’m very grateful for it.”

— Director Leonard Nimoy —

Word was out among the fans at STAR TREK conventions in early '86. The fourth STAR TREK movie, THE VOYAGE HOME, was going to be something special. Naturally, Paramount publicists were sparing no superlatives in their descriptions of the third sequel. But, October brought rumors that Paramount executives had screened a rough cut of THE VOYAGE HOME and emerged from the auditorium crying.

Tears of joy, no doubt. Even with technicians from Industrial Light and Magic holding up models of space “wessels” in the unfinished special effects segments, anyone could tell STAR TREK IV: THE VOYAGE HOME was a piece of magic and a Hollywood rarity: a movie that delivered more than it ever promised. Since its national release before Thanksgiving, THE VOYAGE HOME has sucked up audiences like a tractor beam. The film is expected to easily surpass the \$100 million mark.

Film critics stepped all over each other trying to conjure up new levels of praise. “The best!” “The most enjoyable!” “The funniest!” generally capped the list. Suddenly, the Trek phenomenon became front-page material for high-visibility publications such as *Newsweek*. Why not? THE VOYAGE HOME is a genuine phaser blast, completing the trilogy that began with STAR TREK II: THE WRATH OF KHAN and continued through THE SEARCH FOR SPOCK, returning to the character-oriented story-telling that made the original TV series a never-ending syndication hit.

The storyline for THE VOYAGE HOME began modestly during the summer of 1984 when director/star Leonard Nimoy and producer Harve Bennett decided it was time to resurrect a favorite STAR TREK story concept, time travel.

“First thing, we decided to make the movie lighter in tone,” Nimoy said. “The first movie [STAR TREK—THE MOTION PICTURE] had no comedy at all. That was intentional. It was intended to be a serious study of a problem. The second film had a little. The third film had a little. But there we were dealing with a lot of serious drama. There was a lot of life and death going on. In No. 2 Spock died. In No. 3 Kirk’s son died, the Enterprise was blown up and people were being killed and planets were disintegrating. I just felt it was time to lighten up and have some fun.”

Actually, Nimoy said, they considered bringing the Enterprise crew back to prehistoric times. Then they considered setting the story during the 1890s, at the eclipse of the

Above: One of the aliens of STAR TREK IV seen in the climactic court-martial scene. Below: Nimoy (b.g.) directs a makeup shot in STAR TREK III supervised by Tom Burman, setting up a cable-operated head of Spock for a scene with Robin Curtis.



WHAT'S WRONG WITH STAR TREK?

Some frank, free advice for Paramount Pictures, which needs to make mid-course corrections, not rest on boxoffice laurels.

By Thomas Doherty

The five-year mission of the Starship Enterprise was cut two years short not by Klingons, Khan, or cracked dilithium crystals, but by an NBC executive vice president clutching a Nielsen report. It turned out to be a fortuitous grounding. Implacable fans of the landmark SF series broadcast from 1966 to 1969—nee Trekkies, now Trekers—redoubled their devotions and, with the show soon blanketing the airwaves in syndication, proselytized the faith through fanzines, conventions, and ultimately validation from the guiding spirit itself, NASA.

Only in the wake of the unearthly success of the similarly titled STAR WARS (1977), however, did the long-rumored and strenuously negotiated movie version get off the Hollywood launch pad, the logically christened STAR TREK—THE MOTION PICTURE (1979). Given the financial returns on the final frontier—only George Lucas' SF empire has yielded a bigger bonanza—Paramount and Gene Roddenberry must be kicking themselves for waiting so long (and for letting Lucas get first crack at tapping the vein).

In its theatrical versions STAR TREK has been an unqualified commercial, if not critical, success. Possession of the STAR TREK property, after all, is permission to print money only if the filmmakers don't trespass over certain boundaries. Like all cultists, the Trekers prefer their rituals predictable and reverently performed. Genuflecting respectfully before generic expectations, STAR TREK—TMP came off as stodgy and tentative, as if fearful that an inadvertent blasphemy would offend the target congregation.

With STAR TREK II—THE WRATH OF KHAN (1982), the series found its groove under the guidance of director Nicholas Meyer and producer/

“Like all cultists, the Trekers prefer their rituals predictable and reverently performed. Paramount must genuflect to the generic expectations.”



Leonard Nimoy as Spock in STAR TREK IV now ranks "first among equals."

co-author Harve Bennett, two genre-wise inside dopesters who realized the original's popularity had absolutely nothing to do with miniatures and matte jobs and everything to do with conflicts of character and crises of conscience. Wisely, Meyer and Bennett submerged plot considerations—a familiar Roddenberrian blend of harebrained utopianism ("The Genesis Project") and technological dread

(the genetically engineered despot Khan, bent on revenge for a wrong done in an old episode—to private melodrama (Kirk's mid-life crisis, Spock's regal self-sacrifice) and gentle character humor (Kirk rolls his eyes when Spock and McCoy go into their trademark point-counterpoint routine).

STAR TREK III—THE SEARCH FOR SPOCK (1984) hummed nicely along on cruise

control, deftly performing the essential resurrection of the series' most beloved character. If there was ever any doubt about the primacy of Spock's presence in the STAR TREK mythos, TREK III settled matters with its implicit acknowledgement of the Vulcan's first-among-equals status. Only the rejuvenation of Spock could lend credence to the film's "highly illogical" theme ("Sometimes the needs of the one outweigh the needs of the many"), only his "absent presence" could carry a narrative otherwise short on emotion and adventure: as long as Spock comes around, the Klingons can *take* that fizzling Genesis Project.

STAR TREK IV—THE VOYAGE HOME continued the collaboration between director Leonard Nimoy and producer/co-author Bennett begun on TREK III and, happily, extended the series' two-game winning streak. The most successful of the TREK quartet, TREK IV gleefully recaptures the "shaggy dog" spirit of the TV show, exemplified by the episode "The Trouble With Tribbles." Inevitably nicknamed "humpback to the future," the film time warps the Enterprise crew back to present-day San Francisco where not for a minute does anyone get *too* upset about the imminent destruction of the planet. Tossing cosmology out the pod bay, TREK IV jettisons the heavy life/death/infinity baggage for a light-hearted (though not soft-headed) lark that has a whale of a time with the strangers-in-a-strange-land incongruities suddenly so popular in contemporary cinema (BACK TO THE FUTURE, PEGGY SUE GOT MARRIED).

Compared to the streets of San Francisco, the atmosphere of Ceti Alpha V is positively wholesome. Only a curmudgeon could fail to delight at a tableau that includes Kirk guzzling Michelob and holding a pizza-to-go, Chekov asking a

cop for the whereabouts of a "nuclear vessel" in his best Russian accent, and Spock, in a wonderful bit of commuter fantasy, giving a Vulcan pinch to an obnoxious punk with a boom box.

All is not zany juxtaposition in *TREK IV*, though: it would not be born of Roddenberry if a political text were not served up as part of the main course. The original TV series remains a precise barometer of the ups and downs of '60s liberalism: a voice for racial harmony, a commitment to international cooperation, and (in one infamous episode) a defender of American policy in Vietnam. But where the TV show took its ideological cues from Kennedy's New Frontier—a right-wing foreign policy (the Prime Directive notwithstanding) and a left-wing domestic policy—*TREK IV* is strictly California consciousness: save the whales, anti-nuke, affirmative action hiring on the starship bridge, and animal rights.

At times resembling nothing so much as a paid endorsement of Greenpeace, the film ladles on its earnest ecological message a bit thick. And even on its own terms, the film makes a curious compromise: the whaling vessel on the harpoon trail of the two cuddly humpbacks off the coast of Alaska is conspicuously without identifying markings. Some Scandinavian lingo seems to be mixed muddily on the soundtrack, but the two obvious culprits—Japan and Russia—are left off the hook, the one presumably so as not to jeopardize the Tokyo boxoffice take, the other to maintain the left-of-center purity. Expedient perhaps, but not logical.

Politics aside, and for all its undeniable pleasures, *TREK IV* manifests the creative problems the theatrical series has had since its inception, namely the tensions between further development and innovation and the rigid requirements of the *STAR TREK* covenant. In descending order of importance, the trouble with *TREK* tributes seems four-fold:

Tired Blood. Let's face it: these guys are getting rather long in the tooth. The reunion of the entire original TV cast for *TREK—TMP* was a needed authentication for the motion picture series, but to continue indefinitely with the same personnel in the same roles is bordering on the ridiculous.

“Let's face it: these guys are getting rather long in the tooth. Unless someone is moved up and out, the series threatens to spiral off into high camp.”



The series now suffers from a lack of hot blood, with Kirk getting nothing more than a peck on the cheek from his lady (Catherine Hicks) in *STAR TREK IV*. Below: The series is also beginning to suffer from tired blood as regulars Sulu (George Takei), Scotty (James Doohan) and McCoy sightsee in San Francisco.



For five-sevenths of the cast, the *STAR TREK* roles have given new solidity to the concept of typecasting. That a supporting performance on a television show twenty-years ago has turned into a professional straightjacket and a life-long meal ticket is an irony doubtless not lost on Kelley, Doohan, Takei, Koenig, and Nichols. Not lost on the rest of us is the aging that not girdle, toupee, or face-lift can disguise. The obvious narrative solution is to kill one of them off, but such cold *Trek-icide* is probably out of the question. Still, unless some of the crew is moved up and out, the series threatens to collapse in on itself—or to spiral off into high

camp. By *Trek V*, Scotty may be taking up more space than the transporter room.

New Blood. As it stands now, the introduction of a new character is an announcement of *Dead Meat*: we know the Sacred Seven aren't about to meet their makers. In employing new faces largely as photon torpedo fodder, the series is shortsightedly mortgaging its future and shortchanging its present. For example, in *TREK III*, when the Klingons carve up Kirk's wimpy son David (inertly played by Merritt Butrick), his death has zero emotional force. No one has yet been admitted into the privileged inner circle established by the original show. The most

promising candidate, the female Vulcan Saavik (a part originated by Kirstie Alley in *TREK II* and assumed by Robin Curtis in *TREK III*), is present only briefly at the opening of *TREK IV*. One would think the generosity she showed Spock in *TREK III* would be rewarded. Regardless, the series is badly in need of new blood—red, green, or otherwise.

Hot Blood. One of the adolescent diversions of the television show was Roddenberry's impeccably salacious taste in female aliens. Nubile princesses in diaphanous outfits, hot-to-trot villainesses, luscious new "crewmen" for the Enterprise command deck—the priapic Captain Kirk was kept busy week-in and week-out. In the egalitarian '80s, such one-sided machismo wouldn't wash, but for boys and girls alike, and even by rigorous PG-13 standards, the *TREK* movies have been almost ludicrously chaste. If the platonic orgasm climaxing *TREK—TMP* is the new Federation's idea of sex, these people are in deep trouble. In *TREK IV*, the best that old space dog Kirk does is a polite peck on the cheek from pretty cetacean scientist Dr. Gillian Taylor (Catherine Hicks).

Bad Blood. The *STAR TREK* villains have been a mild lot. Ricardo Montalban's Khan was a formidable baddie back in '67, but by '82 he had become rather un wrathful: the intervening years of prime-time soap operas and Cordoba commercials made Montalban/Khan pretty hard to take seriously. Likewise, *TAXI* regular Christopher Lloyd seemed an eccentric choice for the Klingon warship commander of *TREK III*. In *TREK IV*, the Enterprise crew faces off against some very polite naval security people and a medical team. Director Nimoy is reportedly quite proud of *TREK IV*'s lack of violence, but the series can't get by on good vibes and whimsy next time out. No one expects James Cameron-level combat or David Cronenberg-style venereal impact from the *TREK* films, just credible conflicts and worthy opponents. By the way, the Klingons should be put out to pasture for a while. They're starting to look friendly.

Of course, on the other hand, any motion picture series with grosses well into nine digits probably doesn't need free advice. □

American west. Finally, Nimoy said that coming back to 1986 seemed to provide the greatest opportunities for fun.

"Having decided that, the next question is why were they going back in time?" Nimoy recounted. "There were several possibilities. One, it could be an accident because they're driving a ship they don't know that well [a Klingon Bird of Prey]. We decided not to do that. Then we thought, maybe they're chasing somebody. We had done that before in STAR TREK. Then we thought, 'What if there's a problem in the 23rd century and the solution lies in the 20th century?'"

Originally, Nimoy said he toyed with the idea of presenting some kind of medical problem that could only be helped with something that had become extinct on earth, perhaps a plant with certain medicinal qualities. Sure, 23rd century scientists could probably develop something synthetic, but it might take up to two years and millions of people could die. Nimoy finally rejected that idea, too.

"We didn't want to make a movie about people dying of diseases all over the place. That didn't seem very appealing," he said. "It also didn't seem to be extremely appealing to be flying through space with a plant. Then, one night, I was talking to a friend of mine about endangered species and up came the subject of the humpback whales and the mysterious song they sing. We don't know exactly what it is or what it means. I thought, 'That's it!' If we can pull that off, sending humpback whales 300 years



Kirk and Spock walk while they grapple with the problem of swiping a couple of humpback whales in STAR TREK IV. Inset: Filming the scene on location in San Francisco. Nimoy's chores in front of the camera significantly slowed-down filming according to some co-workers.

through space, that would be exciting. And that's how the story evolved."

Nimoy gave the story to two hand-picked screenwriters, Steve Meerson and Peter Krikes who, after a preliminary discussion with Nimoy and Bennett, generated a full-length screenplay of about 140 pages. Nimoy had the pair perform two rewrites, but the script still needed something else.

"They [Meerson and Krikes] had covered the territory and given us a great roadmap and laid out everything we needed," Nimoy said. "Then Nick Meyer became available. Originally I



wanted Nick involved and he was not available when we were shopping for a writer. I felt he had a jauntiness and an irreverent attitude socially and politically which could help the tone of the picture. After Meerson and Krikes had done a couple of rewrites and we had gone as far as we could with that, I asked Nick Meyer and Harve Bennett to come in as a team.

"There were historical ele-

ments that Harve is very good at. He knows how to deal with the federation council meetings and all those things. What I wanted Nick to do was to add his tone, his style and touch to the humor. He's responsible for the whole middle section where we're in San Francisco." The daffy put-downs on novelists Jackie Suzanne and Harold Robbins were quintessential Meyer moments.

Splashdown! Nimoy directs the landing of the Bird of Prey in San Francisco bay on the backlot of Paramount in Hollywood for STAR TREK IV.



NEW MUSIC FOR STARFLEET

Leonard Rosenman scores his first STAR TREK and provides music that accentuates character rather than spectacle.

By Randall D. Larson

STAR TREK IV: THE VOYAGE HOME is, in many ways, a departure from the previous three Star Trek motion pictures. Shirking off spectacle and effectsism for its own sake, STAR TREK IV concentrates, moreso than the previous trio of films, on down-to-earth characterizations and contemporary ecological problems.

In many ways, THE VOYAGE HOME is one of the strongest of the four STAR TREK films, and a great deal of its effectiveness in this regard is certainly due to the new directions in which director Leonard Nimoy has taken it. The film is very much Nimoy's vision, now unshackled from the uncertain tentativeness of his first directorship on STAR TREK III. All of the primary cast and crewmembers have been retained from the previous film, with one exception—the composer. Even in this choice, Nimoy demonstrates his willingness to try something different, something unlike the other entrants in the year's-end cascade of boisterous science fiction spectaculars.

The first STAR TREK movie featured a gradiose, sweeping score by Jerry Goldsmith, very much of a milestone among the rising symphonic film scores of the late '70s. STAR TREK II and III both featured energetic orchestral music by James Horner, something of a Goldsmith protege whose work, while too-often voiced in borrowed Goldsmithisms, was nonetheless impressive and highly effective. Even the television series was notable for its intelligent and subtle musical scoring (provided by eight different composers whose work was re-used throughout its three-year run). Who could possibly contend against these formidable pre-in the fourth STAR TREK film?

Enter Leonard Rosenman. He's certainly a peculiar

“Rosenman is a peculiar choice in this John Williams age of big budget symphonic scores, eschewing the bombastic approach of Jerry Goldsmith.”



Leonard Rosenman, composer of STAR TREK IV, at the piano.

choice to follow in the bombastic footsteps of Goldsmith and Horner, and a peculiar choice to score this kind of film, here in the John Williams age of big budget symphonic film scores. Rosenman, a veteran film composer experienced in New York concert halls before he came to Hollywood in 1954 to score EAST OF EDEN, has gained a respected reputation for scoring intimate films dealing with human relations. In that sense, and in view of STAR TREK IV's more intimate scope, Rosenman in fact, seems a highly appropriate selection, scoring the film more for character and relationship rather than spectacle and action.

In the fantastic genre, Rosenman's work has included memorable scores for television's THE TWILIGHT ZONE (the classic episode, "And When The Sky Was Opened"), the cacophonous and nightmarish

music heard in BENEATH THE PLANET OF THE APES, the darkly brooding score for THE CAR, the swashbuckling and often primordial LORD OF THE RINGS, and the superlative ambience of FANTASTIC VOYAGE (the latter a landmark genre score which achieved a great range of new and unusual tone colors without the use of electronics).

Rosenman was hired to compose the music to STAR TREK IV due to a long friendship he had with Leonard Nimoy. It was a project he approached with great interest. "I've always wanted to score a hardware film, because I've been a so-called 'modern composer' off the screen," said Rosenman. "STAR TREK IV gave me a chance to utilize a lot of the techniques and dramaturgic abilities that I've accumulated over the last thirty-four years."

One of the first challenges in scoring the film that Rosenman had to overcome was simply in following in the footsteps of the previous STAR TREK music, that of the television series as well as the three prior features. "The idea of trying to create a new STAR TREK theme is shoveling sand against the waves," Rosenman said. "You cannot possibly compete with twenty years of habit." The film, though, had enough integral differences from the previous films that Rosenman was able to succeed using his own approach.

"This is one of the most different STAR TREK films ever made, and the most original," Rosenman said. "I also think it's the best, and good, bad, or indifferent, I don't wish to compare it in any way. It is an entirely different kind of score. It certainly has the kind of grand sweep that these Korngold-type scores have, but the basic thrust of it is much more energetic and much more, I think, original."

Rosenman comes from a school vastly different than the heroic romanticism of the John Williams-cum-Erich Wolfgang Korngold school of film scoring which is prominent in these kinds of films nowadays. Regarded as a modern composer, Rosenman's work is more among the abstract avant-garde, particularly his concert and chamber compositions. In STAR TREK IV, however, Rosenman demonstrates that he can provide as heroic a score as is necessary, yet orchestrated with his own modern sensibilities.

"You're dealing with a genre that's grown up in the last ten years with Goldsmith and Williams as its chief adherents," said Rosenman. "It's basically a kind of heroic Delius-Strauss-Korngold kind of score, which harkens back to the Henry Blanke films of the '40s and early '50s, and why that's new is beyond me! I don't disparage that because most of the big science fiction films have essen-

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“Sure, I’ll act in the next one. And I’ll watch William Shatner suffer for a while as director. I have high hopes for it.”

- Director Leonard Nimoy -

Once the project went before the cameras, Nimoy said he didn’t have much trouble. “I was surrounded by people whose taste I could trust,” he said. “I established very good contact with my cinematographer so that he was watching carefully and he knew what I wanted to see. I’m very meticulous about the camera. I look through the camera on every shot and help line up the shot. I like my own compositions. If the cameraman shows me a composition I like, I say ‘Great, that’s it.’ Once I knew I could trust him, I knew I was technically covered.

“The only other problem was balancing the acting and directing. You’re in the scene playing with one or two other performers and you’re giving your own performance, but you’re making mental notes like ‘On the next take, I want to tell her to do something different here.’ That gets complicated. But we managed to get through it.”

One of the best scenes in *THE VOYAGE HOME* takes place in a pick-up truck driven by Catherine Hicks as a 20th century whale expert. She asks William Shatner, as James T. Kirk, and Nimoy as a disguised Mr. Spock, if they like Italian food. The original script simply had Shatner reply “Yes” and Nimoy reply “No.” Nimoy the director took control and decided to improvise a bit of banter between the two buddies. The final version seen in the movie is a classic example of crisp comic timing with Kirk and Spock becoming entangled in a barrage of contradictory responses.

“I loved it [that scene],” Nimoy confessed. “I think it’s so funny. There’s something about the chemistry between Bill [Shatner] and me. I can

look in his eye and I can tell which way his mind is running. We have a good time together. Maybe there’s something to the fact that we’re exactly four days apart in age and come from similar backgrounds. He was born on March 22 and I was born on March 26. He’s the older one. Remember that, please.”

By all indications, Shatner will take over as director for *STAR TREK V*, although recent rumblings from the Great Bird of the Galaxy himself, Gene Roddenberry, have cast doubt on the concreteness of Shatner’s claim (see sidebar page 38). Nimoy had no reason to doubt Shatner’s leadership role on the next Enterprising voyage of the *STAR TREK* crew.

“Sure, I’ll act in it [the next film],” Nimoy said, “and I’ll watch Shatner suffer for a while. Bill is extremely imaginative and energetic and a very bright guy. He’ll be a little shaky the first day or two, but



Above: DeForest Kelley as Dr. McCoy in *STAR TREK IV*. Kelley, as nearly essential as co-stars William Shatner and Leonard Nimoy, could use his role to also step into the director’s chair. Below: Nimoy lines up a shot during filming of *STAR TREK III*.



STAR TREK IV

THE VOYAGE HOME



William Shatner as Captain Kirk in STAR TREK IV on the bridge of the newly refurbished Enterprise.

SPOOFING STAR TREK

William Shatner as host of Saturday Night Live let the comic barbs fly at fans of the series.

By Thomas Doherty

With STAR TREK IV a theatrical smash and a personal triumph for the comedic talents of its principal performer, William Shatner was an inspired choice to host the final show of SATURDAY NIGHT LIVE's '86 season, telecast December 12. Though typecast as the stalwart protagonist in *mucho profundo* melodrama, Shatner has always been justifiably proud of a flair for comedy too rarely showcased (just check out his deft mugging when Spock jumps into the whale tank in STAR TREK IV). His outing on SNL was not only something of an individual *tour de force*, but the occasion for what was undoubtedly the most consistently funny SNL since its glory days.

Shatner's good-natured participation in parodying his own small screen image was put to use in hilarious send-ups of STAR TREK (natch) and T.J. HOOKER (he spent the whole skit on a car hood). But the instantly classic moment of SF

satire came in the opening sketch, a devastating rabbit punch that Shatner in his introductory monologue asked, not too facetiously, for the Trekkers to take kindly. He had reason to worry: the sketch was side-splittingly on-target, bearing comparisons with Michael O'Dohoghue's legendary parody from the show's first season wherein the type-cast Shatner (John Belushi)

William Shatner during his stint on SATURDAY NIGHT LIVE.



cracks up after an NBC executive (Elliot Gould) cancels the show and stage hands start to disassemble the deck of the Enterprise.

The scene is a Trekkie convention, packed with nerdy post-adolescent males whose conversation reveals little more than an obsessive concern with and arcane knowledge of the minutiae of each and every STAR TREK episode. As with the best parody, the SNL writers spoke with an insider's knowledge of the series, making appropriate and accurate references to Trek trivia (like the actress who was turned into a cube of sawdust in episode—what? 25?). Shatner is presented to the convention to answer questions and it becomes quickly clear that the fans know every frame of a series he has only dim memories of; they also seem more up-to-date on his personal life. More appalled than impressed, Shatner blurts out some advice: "Get a life!" he sputters in exasperation, "Move out of your parents' basements! It was just a TV show!" □

he'll quickly find his own style and pace. I have high hopes for it [the fifth movie]."

Nimoy and Shatner often debate the dramatic, philosophical, and political components that have made the STAR TREK phenomenon endure. Both men basically agree on what those components are, but they disagree as to the mix.

"First of all, our show is 23rd century hopeful," Nimoy said. "It says in fact that the human race makes it into the 23rd century. Personally, that means a lot to me. I hate doomsday science fiction. It makes my flesh crawl. It scares me. I don't think that way. So first, it's very optimistic science fiction. Second, it's thoughtful science fiction. It's not just people shooting each other and the one who knocks out the other is the winner.

"There are ideas, both hidden and obvious, in our stories. Our show is enduring because the kids can watch the show for the action and adventure and the fun and the aliens and the spaceships. Then you can revisit our shows six to 18 years later and discern something that you were not aware of. Maybe an idea starts making sense to an individual growing up.

"Finally, there happens to be a special kind of chemical thing that happens to this particular family of actors and characters who are like a tapestry, well-woven together and comfortable being where they are. People are actually enjoying watching us grow older. Look, we're not trying to kid anybody. We're not acting as if we're not getting any older. We're playing on the fact that we're aging and getting a little weary of running around in space. I'm not sure how much longer we can keep this up."

One way THE VOYAGE HOME indirectly acknowledges the aging factor is by its sheer lack of violence and displays of physical prowess. This is the gentlest STAR TREK. The only two violent actions in the story consist of a face slap (neatly delivered by Catherine Hicks) and a Vulcan nerve pinch administered to a rude



Director Leonard Nimoy goes over a scene on the bridge of the Klingon Bird of Prey with William Shatner and DeForest Kelley for STAR TREK III.

punk rocker on the back of a bus.

"Nobody hits anybody. Nobody shoots anybody," Nimoy said. "The major piece of violence is when Spock pinches the neck of the punker. In fact, in the original script in the hospital scene when they go in to help Chekov, it was written that Kirk comes in and judo chops the doctor. I said, 'We're not going to hit a doctor.'

Instead, I had Kirk put them [hospital staff members] in a closet and melt the lock."

The non-violent aspects of STAR TREK IV work nicely with the story's save the whale theme, one that Nimoy has a stronger tie to than even he likes to admit. The filmmaker is a contributor to Greenpeace, the organization of concerned people who have made whale preservation their personal

cause.

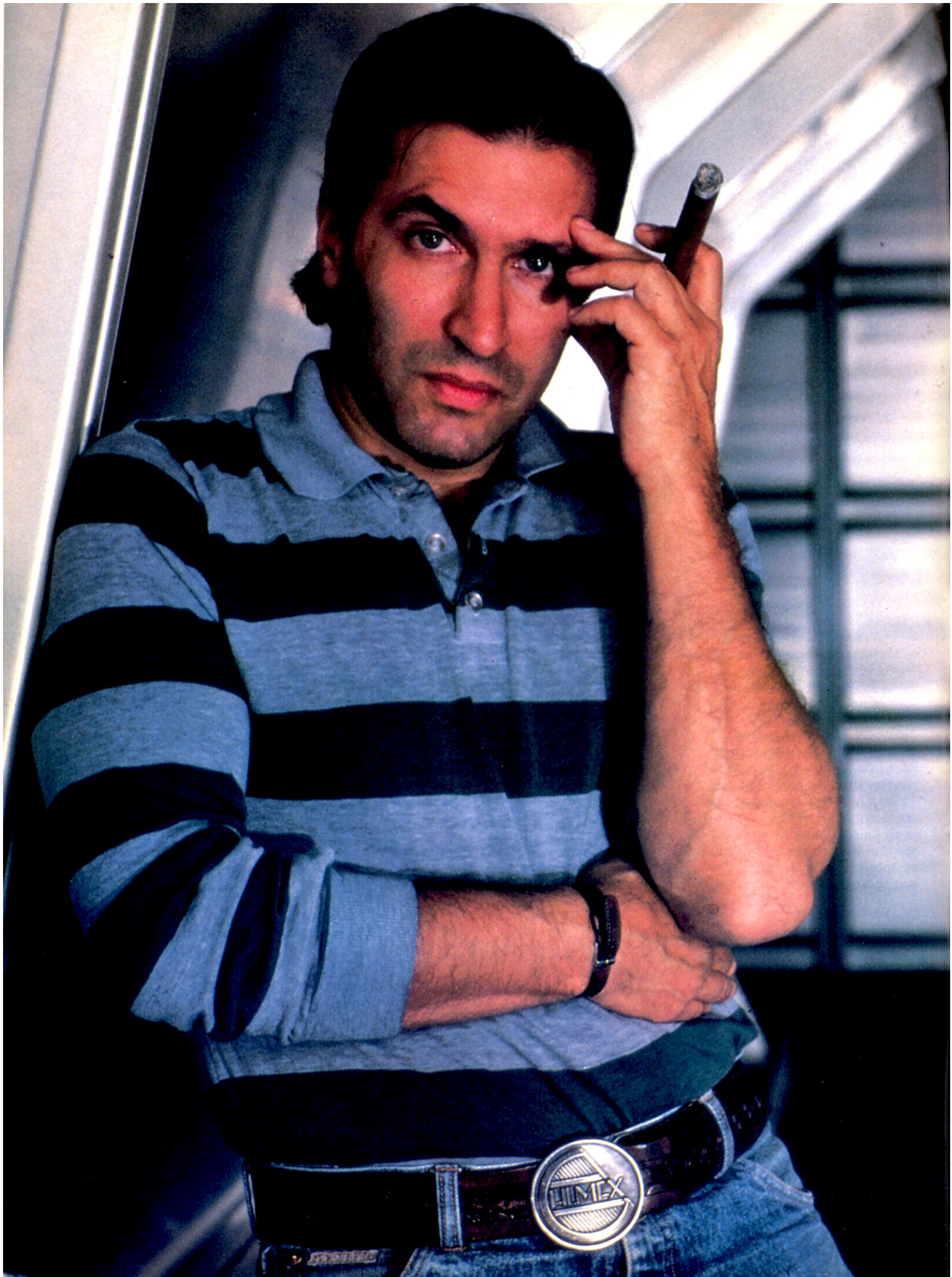
"I'm not a heavy contributor, but I get their newsletters and things," Nimoy said. "The idea of putting the spaceship between the whaling ship and the whale and being hit by the harpoon obviously has Greenpeace origins because that's what Greenpeace used to do to attract attention to the Save the Whale Campaign. They went out in rubber rafts in front

of Russian ships to prevent them from firing their harpoons. That has always remained in my mind and that's where the idea came from.

"I didn't set out to do a film about ecology. You can say I'm concerned. But the idea of the whales came because it seemed like a useful and romantic device. If we're helping the whales to get along better in the world, that's great." □

Leonard Nimoy directs the sequence in San Francisco (right) in which Kirk and Spock split-up with a couple dollars (left) to go off in search of humpback whales.





STAR TREK IV

THE VOYAGE HOME

NICHOLAS MEYER

THE MAN WHO SAVED STAR TREK

As director of STAR TREK II and screenwriter of STAR TREK IV, Meyer was the creative force that put the series back on track.

By Dennis Fischer

Nicholas Meyer is a multi-talented writer and director, author of *The Seven Percent Solution* (a Sherlock Holmes novel), and director of such projects as *TIME AFTER TIME*, *THE DAY AFTER*, and *STAR TREK II: THE WRATH OF KHAN*, which Meyer wanted subtitled "The Undiscovered Country," a far more poetic title and a knowing reference to Hamlet's famous soliloquy. Meyer has been credited by some, along with producer Harve Bennett, as one of the men who "saved" *STAR TREK* from the doldrums and disappointments of its maiden feature film voyage.

Meyer had not been exposed to *STAR TREK* before he was asked to become involved with the first feature-length sequel. "I had seen the first movie and I had seen the episode 'Space Seed,' which they proposed to make reference to in their plot, and that was it," Meyer recalled. "It didn't seem to me, frankly, to be a very difficult assignment. In some ways I was sufficiently dissatisfied with the series to want to change it radically, which I think I did.



Director Nicholas Meyer with William Shatner on the bridge of the Enterprise in a scene for *STAR TREK II*. Behind is the rather incongruously preppy-looking character of Kirk's son.

"I think my chief contribution to *STAR TREK IV* and my chief contribution to Bennett's thinking about it was humor and irreverence. As far as *STAR TREK II* is concerned, I was really concerned with making it more real.

"I remember saying when we were first talking about *STAR TREK II*, 'Why do they talk in this sort of non-English jargon where people say, *Negative*, when they mean *no*.' And why is it so devoid of poetry?" Kirk

doesn't have to go to the bathroom, but can't he be reading a book? At which point, I grabbed the first book off my shelf, which was *A Tale of Two Cities*, and for some reason or another, I just stuck with that, which was interesting because it's the one book that everybody knows the first line and the last line to. That became the bracket of the movie and it also somehow became the theme of the movie. Leonard [Nimoy] and [William] Shatner got

excited because they always felt in some way that they had the Sidney Carton-Charles Darnay relationship going on between them.

"Interestingly enough, *STAR TREK II* is not very much about science fiction, the Genesis Planet aside. Its themes are entirely earthbound—death, aging, friendship—as opposed to *STAR TREK III*, which I had nothing to do with. In that you are talking about death and resurrection, where you are into what some people would call science fiction and other people would call religion. But mine was very earthbound, and so is *STAR TREK IV*."

Meyer by no means sees himself as a *STAR TREK* purist and is more concerned with telling the best tale he can than slavishly following expectations of fans of the TV series. Initially when executives at Paramount learned of the proposal to kill Spock at the end of the second film, there was much more internal anxiety and consternation, some of which inevitably came to rest on Meyer.

Said Meyer, "One of the things I find myself saying a lot is the line 'My job is not to find out what the public wants and

give it to them; my job is to make the public want what I want.' If you take a vote on things before the fact, you will never do anything. Nobody wanted Spock to die. There were threatening letters [from fans]: 'If Spock dies, you die.'

"The question in my mind was not whether he died, but whether he died well. His death needed some organic relationship to the rest of the movie, and a plausible connection to whatever else was going on. If we did that, I don't think anyone would question it. On the other hand, if the movie suddenly turned around a corner on two wheels and we 'fulfill Leonard Nimoy's contract by bumping off his character which he had grown tired of playing,' if indeed that was the scenario, which I have never heard, that wouldn't be so good."

Paramount was nervous enough about the ending for STAR TREK II to leak some information that there was possibly more than one conclusion planned for THE WRATH OF KHAN. Meyer maintained that the ending of the film was always the one he intended.

"Everything else was just publicity hoopla," he said. "That stuff that we were going to have more than one ending, that we were going to let the audience decide. That was all bullshit. Art is not made by committee and it's not made by voting."

"I don't think it was ever seriously considered. I never had any pressure about it. The closest thing that happened was that we were under great pains to keep the whole movie under wraps. We succeeded until a month before it opened, when Paramount insisted on previewing the movie in Kansas City.

"The next night, Johnny Carson was on TV. He said, 'Well, it's out; he dies.' And I thought, they must be crazy. Here we tried so hard to keep this under wraps and then they insist on doing this. And then the Paramount publicity department started cranking out this stuff about whether there was actually more than one ending or not. They were trying to convince people that there was more than one ending to

"I wasn't too keen for them to resurrect Spock. But then again, Leonard Nimoy's got to keep working. Maybe I was wrong."

- Writer/director Nicholas Meyer -



Nicholas Meyer's contribution to the screenplay of STAR TREK IV included the addition of humorous episodes like Spock's handling of an obnoxious punk rocker (above) and his discussion with Captain Kirk of 20th century novelists like Jacqueline Suzanne (below) during their bus ride in San Francisco looking for whales.



keep the suspense going. I said, 'I'm not going along with this.' I'd just look stupid. I have enough trouble not doing that anyway. So that was the only time there was any attempt to convey the illusion that the thing wasn't locked up. They were just trying to backpedal."

Producer Harve Bennett was pleased with Meyer's work on STAR TREK II and asked him to get involved in scripting STAR TREK III. "I didn't

want to," said Meyer. "And as it turned out, I didn't need to. Bennett did it all by himself. I read it and I would make suggestions, but they weren't a lot."

There was some concern that resurrecting Spock would invalidate some of the points THE WRATH OF KHAN was trying to make. "I wasn't keen for them to resurrect him," said Meyer good-naturedly, "But then again, Leon-

ard's got to keep working and maybe I was wrong just in terms of how much other enjoyment and stuff could be squeezed out. I don't know."

Meyer also admits to being intimidated by THE SEARCH FOR SPOCK. "I saw that the effects were better. I can't kick. I was offered III to direct, but I didn't want to do it, and I think I was offered IV, but I'm not sure, I can't quite remember. But I never want to do it again; once was enough for me. I thought III was very good. And I think IV is really good. I suppose I like IV and II better, if only because I had something to do with them, but that might just be egotism speaking. It surely wouldn't be the first time."

For STAR TREK IV: THE VOYAGE HOME, Nimoy and Bennett concocted the tale of humpback whales saving the Earth as well as Kirk's Starfleet career. They turned the story over to a pair of young screenwriters, Steve Meerson and Peter Krikes. Once more, Bennett contacted Meyer.

"I got involved in number IV because they had another script they were not happy with. Dawn Steele, who is the head of Paramount and has been a friend of mine for many years, called me and said, 'Would you do us an enormous favor?' And I said, 'For Harve and Leonard? Yeah, absolutely.'

"They had a script written. The script, I guess was for Eddie Murphy as a guest star. I never read it, so I don't know. But they weren't happy with it. They wanted to go back to their original story and write another script.

"Harve said, 'This is what I want to do. I write the first 20-25% of it and when they get to Earth or when they're about to get to Earth, then you take it finish the Earth stuff, and I'll do the ending.' We went over each other's stuff. My contribution begins with Spock's crack about 'Judging by the pollution content of the atmosphere, I believe we have arrived at the late 20th century,' and goes from there to someplace after they get the whales and leave. I didn't read the other script because I just thought it would confuse me and since they didn't like it, why bother?"

Meyer liked Bennett's and Nimoy's original story idea, feeling that it called into question mankind's responsibility towards the ecology. Meyer himself is something of an activist and is also an outspoken social critic. "I'm a subscriber to almost every 'Save the ...' thing you could imagine," he said. "Ironically, I started the other way as a kid. I was a *Moby Dick* fool, and I still regard that as one of the two greatest American novels. In *STAR TREK II* there are endless references to *Moby Dick*, as you may recall. I'll never forget what Leonard [Nimoy] said when he sat down in the office go go over what *STAR TREK IV* was all about. He said, 'We want to do something nice.' I think he did!"

A rumor has circulated that a script idea William Shatner demanded for the new film was a love interest, something he was frequently provided during the run of the television series but also something that has been noticeably absent, with the semi-exception of Kirk's old flame in *STAR TREK II*. If the rumor was true, this was the first Meyer had heard of it.

"I think the character played by a girl in this film in the original script was the Eddie Murphy character. I think one of the things they didn't like about the original script was that the character took over the entire movie and the *STAR TREK* characters became secondary. We made her a girl because there was a *National Geographic* documentary about whales, and there was a lady who took care of the cetacean



Nicholas Meyer directs Ike Eisenmann as Midshipman Peter Preston, Scotty's nephew, a casualty of space warfare with Khan in *STAR TREK II*. The death scene was edited out of the film but restored by Meyer for the picture's network television premiere.

biology, who was the inspiration for the character. I never heard about Shatner asking for a love interest."

Meyer saw the character of Gillian as something of a loner, very involved with her sort of passionate crusade. "In my version of the script, originally, when they all leave to go back, she didn't leave. She said if anyone's going to make sure this kind of disaster doesn't

happen, somebody's going to have to stay behind, which I still think is the 'righter' ending. The end in the movie detracts from the importance of people in the present taking responsibility for the ecology and preventing problems of the future by doing something about them today, rather than catering to fantasy desires of being able to be transported ahead in time to the near-utopian future society of the *STAR TREK* era."

As viewers of Meyer's *TIME AFTER TIME* know, Meyer views the 20th century with a cautious eye. Ironically, he found himself having to tread over similar material from a slightly different perspective in *STAR TREK IV*. Rather than exploring an optimistic 19th century traveller's impressions of the chaos of the present day as in *TIME AFTER TIME*, Meyer takes the *STAR TREK* crew of the 23rd century (Meyer insisted on giving *STAR TREK* a specific time when making *STAR TREK II* for the benefit

of people who will want to know exactly when this is all taking place) and gives them a dose of culture shock, evaluating the "primitiveness" of the '80s. Ironically, both films take place largely in modern-day San Francisco.

Said Meyer, "I asked, 'Does it have to be San Francisco? I've done this.' They said yes, it did. I felt that aspects that I didn't get to comment on in *TIME AFTER TIME*, I could get a second chance at in this movie. One of those things was punk rock. [Meyer regards it as noise pollution.] In the outtakes of *TIME AFTER TIME*, there was a scene with a boy and a radio that never made it into the finished film for various reasons. I tried it again and this time it made it all the way through. There are also some literary jabs. . . ."

In *STAR TREK IV*, Spock wonders at Kirk's use of "colorful metaphors" or swear words. Kirk replies: "That's simply the way they talk here. Nobody pays any attention to you if you

Meyer with Leonard Nimoy for a scene in Spock's quarters in *STAR TREK II*.



SHATNER DIRECTS TREK V?

Gene Roddenberry has yet to give his blessing for William Shatner to captain the enterprise.

By Frederick S. Clarke

William Shatner installed himself at the helm of the Enterprise as designated director of STAR TREK V with all the political finesse of the Watergate plumbers. The bungling of Shatner's little coup behind the cameras is in direct contrast to co-star Leonard Nimoy's ascension to the directorial throne of STAR TREK III, which was smooth and swift.

As with presidents, what troubled Shatner as he jockeyed for power was a leak to the press. In this case though, you might call it a gusher. On April 11, 1986, while STAR TREK IV was still filming, actor Walter Koenig let slip with Shatner's directing plans on radio station KPFK in Los Angeles (16:3:6), in a session on the science fiction radio talk show Hour 25, hosted by Harlan Ellison. Koenig, who plays Ensign Chekov, outlined the deal Shatner struck with Paramount to act in STAR TREK IV, which included provisions for Shatner to serve as both director and executive producer of STAR TREK V.

Though Paramount was quick with the denials, through former publicity spokesman Eddie Egan, the cat was out of the bag. While Paramount has made no official announce-

Series creator Gene Roddenberry on a visit to the set of STAR TREK III.



William Shatner with producer Harve Bennett on the set of STAR TREK III. In return for acting in STAR TREK IV, Shatner gets to direct STAR TREK V.

ment of Shatner's role in STAR TREK V, a studio spokesman did confirm that Shatner has been given the "option" to develop material for another STAR TREK film on which he would be given "first consideration" as director, but that the studio was under no obligation either to proceed with the project or to name Shatner as director.

After STAR TREK IV had established itself as the most popular film in the series in December, Shatner himself went public with his writing and directing plans for the next STAR TREK, only to stir up another controversy in the press. "Did William Shatner beam himself aboard STAR TREK V a bit prematurely?" asked the *Los Angeles Times* in a December 14th story. In the article, a spokesman for STAR TREK creator Gene Roddenberry accused Shatner of jumping the gun with his announced plans, pointing out that Roddenberry has both script and director approval on the STAR TREK features. Paramount had failed to ask Roddenberry's approval for Shatner even though the actor's agent said, "I have a contract in my hands from Paramount which guarantees [Shatner] director's

control on the next STAR TREK project." According to the *Times*, a Paramount spokesman said that Roddenberry had never exercised his approval option after the first film in the series, STAR TREK—THE MOTION PICTURE.

Harve Bennett, who produced and wrote or co-wrote the last three STAR TREK features and is negotiating with Paramount about his involvement on STAR TREK V, remained characteristically aloof from the fray, ever the diplomat as described in this issue's interview with co-worker Nicholas Meyer. Bennett confirmed for the *Times* Shatner's claims as well as Roddenberry's rights, but added that Shatner was "a little ahead of the game by claiming story credit."

Reportedly Shatner is currently closeted on the Paramount lot with a writer of his choice, hammering out the script for the next STAR TREK. He is rumored to be considering clearing the decks of some of the series regulars. Maybe he'll start with Ensign Chekov. Will Shatner direct? Of course, Paramount knows it can't make a STAR TREK movie without him? □

don't swear every other word. You'll find it in all the literature of the period." "For example," queries Spock. "Oh, the complete works of Jacqueline Suzanne, the novels of Harold Robbins . . ." Kirk replies. And Spock humorously concurs. "Ah . . . the giants," indicating a rarely displayed aptitude for deadly sarcasm.

Said Meyer, "That's my view of human progress. I come from exactly the opposite place that STAR TREK postulates. They postulate a somewhat utopian 23rd century. I don't think we're going to get out of the 20th. I begin by questioning the whole utopian premise, and that I think translates to a benign form of irreverence. I kind of needle it."

While Meyer does not take very seriously the grandiose claims that STAR TREK is providing a social good by postulating a positive view of the future, he does state: "I think that human beings should never give up trying to save their world. Anything that stimulates that, that encourages that, that promotes that, is probably good. I'm not sure that bullshit futurism is part of that, but we all need reasons not to go stick our heads in an oven."

Meyer recalls the writing process on STAR TREK IV going very smoothly, calling it a collaboration of four old friends. "Basically, 'Harve [Bennett] and Leonard [Nimoy] told me the story in their office. Then I would come over here in my office and write, and then I'd go over and show them my pages and we'd sit and have conversations about it, yell and scream or stare at the ceiling with our mouths hanging open, and then I'd go and write some more."

"Then at a certain point when we were happy with it, we gave it to Shatner and we had a reading with Shatner, and he'd give us a whole bunch of notes and the whole process repeated itself."

"Harve [Bennett] is a very intelligent and extremely diplomatic and patient man. And he's also very dogged. At times, when I would have long before thrown my hands up and told somebody to start suing, Harve would always go the

extra mile, one more meeting, one more conversation, patiently holding everybody's hand, and in the meantime also writing. There is a lot to learn from Harve.

"I've always adored Leonard [Nimoy], and I like to make him laugh. We spent a good deal of our story conferences telling jokes. Sometimes we told them on paper and sometimes I just told him. Leonard has always been a good audience, and very discerning, very organized, and obviously a triple threat [writer-director-actor]."

As a writer, Meyer is concerned with both art and craftsmanship. "Seeing, in every sense of the word, is what art is trying to make you do," he said. "Joseph Conrad wrote in his introduction to *Nigger of the Narcissus*, 'My aim above all is to make you see.' And everything is grist for that mill. I've certainly responded to the stimulation of what is alien and unfamiliar.

"I've felt for many years alien and unfamiliar here [in Hollywood]. I came here when I was 25 years old. I'd never been here. I didn't even know it was by the water. Everything was an alien cultural rite to me, like the emphasis placed on what kind of car you drove, something which really doesn't concern you much in New York.

"Sometimes I think I've felt



Nicholas Meyer poses with director Leonard Nimoy during a visit to the set of Nimoy's directing debut on *STAR TREK III*.

like a stranger on this planet for my whole life. Maybe everybody feels like this, like a stranger. If we only knew that. Maybe that's what Melville was writing about when he described the crew of the Pequod made up of all those weird types. We're all strangers, and as long as we're alive, we keep trying to make connections and figure out how to feel as though we belong."

Looking at how his work was handled in *STAR TREK IV*, Meyer commented, "Well, it's odd to be the writer and not the director. There are things they did exactly the way I wrote them. That's very satisfying. There were other moments where they just came near it and I was less satisfied. And then there were moments they didn't do or chopped out that I was unhappy about. But it's

not my movie."

One bit of satisfaction that Meyer did receive with regard to *STAR TREK II* was being able to reinsert some scenes back into the film for its network premiere. Specifically, Meyer reinserted the information that Scotty's nephew had been the cadet that died "and there were a couple of things which I thought made the storytelling a little more clear. Things I got overruled on at the time."

Meyer said the possibility remains open as to whether he will be involved on the next *STAR TREK* film. "Let me say this about my association with *STAR TREK*. It's been very, very good for me in terms of money and in terms of the status it has helped me gain in this community. But most important over the long haul, is that I met and became friends with some real nice people. That's one of the things I like about the movie business. You meet really interesting, creative people, and you have a good time while you're working with them. I would say that the *STAR TREK* cast and Harve [Bennett] added immeasurably to the quality of my life. I'm very grateful for that." □

Nicholas Meyer checks the details of Robert Fletcher's desert costume for Ricardo Montalban as Khan in *STAR TREK II*.



STAR TREK IV

THE VOYAGE HOME

SPECIAL EFFECTS

INDUSTRIAL LIGHT & MAGIC

Though less extensive than in previous outings, ILM's effects work is no less magnificent.

By Ron Magid

The task of making the unbelievable believable in the STAR TREK universe falls on the highly skilled craftsmen of Industrial Light And Magic. While transporting the Enterprise crew to present day San Francisco in STAR TREK IV may not sound like it fills the bill of going "where no man has gone before," in actuality, seeing the Klingon Bird of Prey swooping under the Golden Gate Bridge proves to be one of the most exciting and evocative images of the entire series—not to mention one of the most difficult to achieve. As any of ILM's STAR TREK IV team will tell you, in space, no one can see your matte lines, but against our own blue sky, that's another matter entirely.

"It really gave us an opportunity to push ourselves," said Ken Ralston, the film's Consulting Effects Supervisor. "Believe me, those backgrounds, especially for the shot where the Klingon ship goes under the bridge, took forever to shoot and had endless problems, but they are really outstanding shots."

Ralston has been designated "ILM's STAR TREK brain trust," having worked on more of the films in the series than anyone else at the effects facility. Ralston characterizes his association with STAR TREK IV as little more than "giving my two cents' worth at dailies," but in reality, his input was considered invaluable. For his part, Ralston sees the film's Earthbound action as a shot in the arm both from a creative effects point of view and as a fan of the series.

Ken Ralston, who supervised ILM's effects for STAR TREK II & III, and acted as consultant on STAR TREK IV.



"STAR TREK has been in space so long," he said, "that to go back there again would be pretty dreary in a lot of ways. You've seen it all before, many times. But, to see those ships that you've become accustomed to put into a more terrestrial environment is refreshing. When I have a ship in front of a starfield, I have no opportunity to be creative. Sure, I could put another nebula out there, but we're really locked into things. When we come down to a more interesting environment, boy, the possibilities are endless!"

One of the avowed goals of the ILM staff was to bring this STAR TREK's effects in for less money than the previous effort, which meant that ways had to be found to do many of the shots live, to cut down on the number of optical composites required at the end of the show. One of the primary series of effects ILM was expected to create were several "world in peril" sequences, all of which involved water, extremely difficult to work with in a miniature environment. Most of the sequences revolved around the Gold-

en Gate Bridge, which can be seen easily from a large picture window in Starfleet Command overlooking the bay.

"In order to create a storm/havoc situation in San Francisco Bay," said Jeff Mann, ILM's modelshop supervisor, "we had to build a scaled-down version of the Golden Gate Bridge and create a miniature environment in which we could control the atmosphere and the clouds—in fact, the whole weather pattern—and it had to be consistent so it could be



intercut throughout the film.”

Because most of STAR TREK IV takes place on modern day Earth, the demands on the model shop, in terms of creating various Federation spacecraft, were slight. Most of the work consisted of refurbishing old models from the earlier Trek films, modifying them slightly and changing their names so they could pass as other ships in the Starfleet.

A scene at the beginning of the film called for a Reliant-class ship, the kind Kahn stole

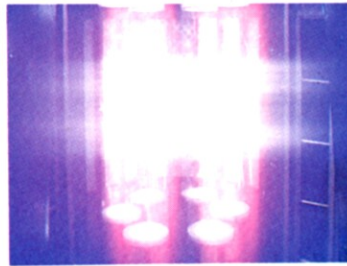
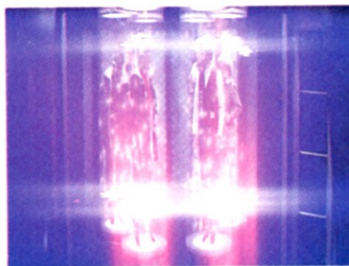
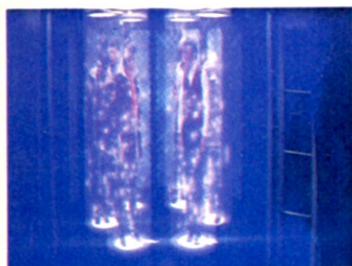
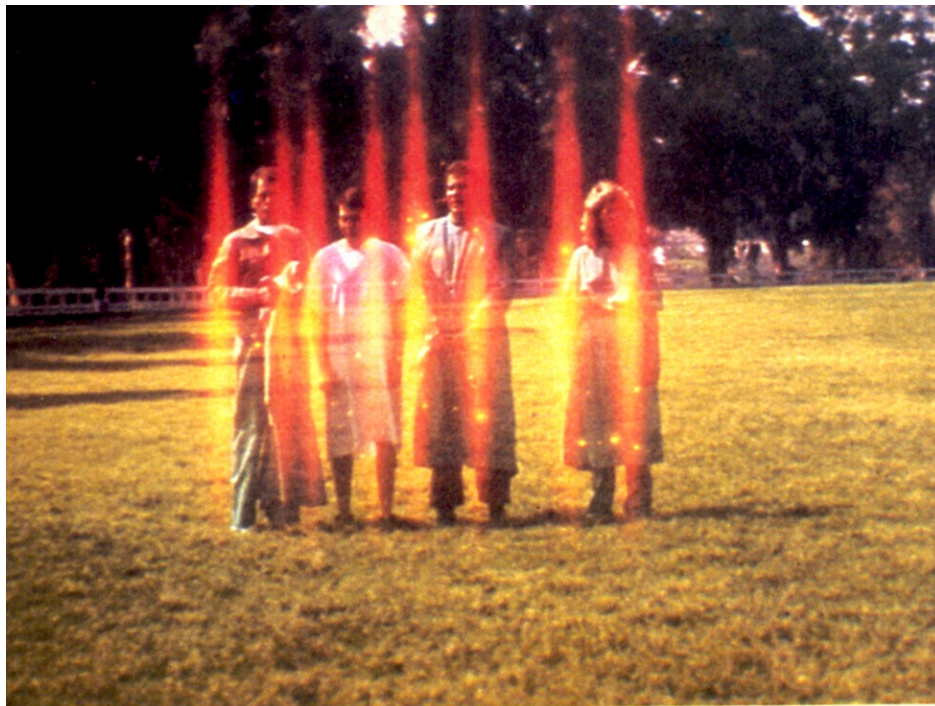
in STAR TREK II. ILM put a new paint job on the old Reliant model, changed some of the detailing and called it the Saratoga. The model shop also changed a small shuttle called the Grissom from STAR TREK III, to the Copernicus. And a new back was added to the shuttlecraft that Scotty flew around the Enterprise in STAR TREK—THE MOTION PICTURE.

“We also ended up putting the Spacedock back together, which was a major undertak-

ing,” said Mann. “It’s huge! It’s twenty feet in diameter, and it has thousands of feet of fibre optics in it. We had wanted to use stock footage of the interior of the Spacedock from STAR TREK III. We hoped that we could take some of the old effects elements from that scene and composite them with some new movement, but nothing worked quite right.”

As expensive, if not more so, was the stem to stern overhaul given the USS Enterprise model—the very same ship that

CRASH LANDING the Bird of Prey in San Francisco harbor at the climax of STAR TREK IV was one of ILM’s big effects challenges in the picture, filmed live for realism and to cut down on expensive optical composite work. For the complex sequence, model shop supervisor Jeff Mann led a team of craftsmen to duplicate San Francisco’s Golden Gate Bridge in miniature. The tower of the huge forced-perspective miniature stood sixteen feet tall, with a roadway measuring sixteen inches wide, tapering to two inches in width at the end. Filmed inside an enclosed tank built on a parking lot at ILM, the sequence featured the use of special Bird of Prey models constructed of high-density furniture foam and flown on wire rigging, while storm clouds of smoke and waves in eighteen inches of water were whipped up by wind machines.



TRANSPORTER EFFECTS by ILM for *STAR TREK IV* were the work of animation department supervisor Ellen Lichtwardt and crew. Above: Beaming up to the *Bird of Prey* from a San Francisco Park. Right: An astonished Gillian (Catherine Hicks) finds herself inside the transporter. ILM devised a look for the Klingon *Bird of Prey's* transporter that was different from that of Federation's *Enterprise*. Left: The Federation transporter effect by Peter Kuran's VCE for *STAR TREK II*.

began its cinematic voyages with the first *STAR TREK* film. The *Enterprise* had to look pristine for the end of the film—something difficult to achieve after everything it's been through.

"In the course of making three films with it," Mann explained, "they did a lot of stage shooting with lights and dulling spray. It got dirty and it looked bad. In *STAR TREK III*, we put a lot of battle-damage on it. We tried to clean it up, but it didn't work out as well as we wanted it to, so we had to repair major parts of it.

The *Enterprise* is a big model and a fairly old model, and it had a super paint job which was time consuming to match. It took six to eight weeks to paint, but they get pretty close to it, so it had to be perfect."

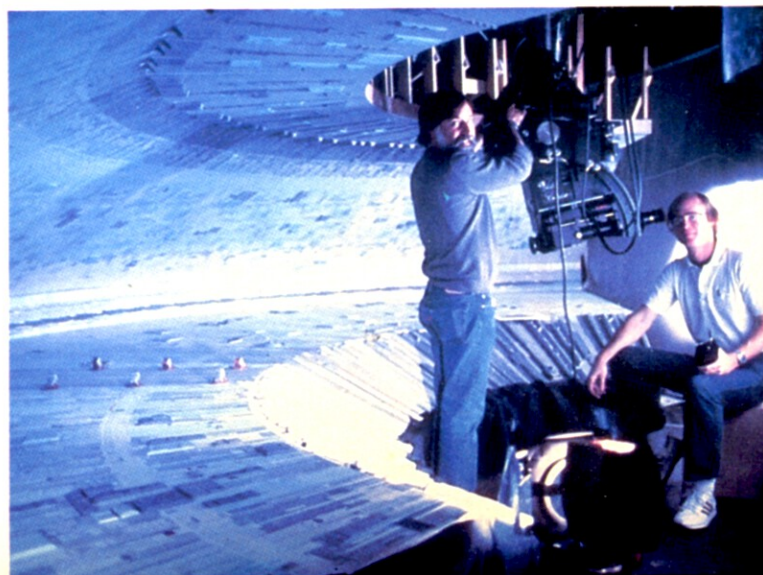
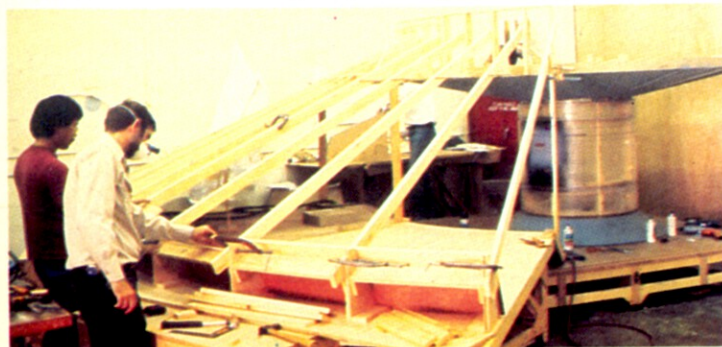
Devising the probe from outer space that communicates with whales involved some experimentation. "That started off to look like a section of a whale," Mann said. "We used a barnacled type of texture for it, and it was originally painted with a crusty-textured white on a blue background. It was sort of organic looking.

"We built several versions of this monolithic probe that threatens the Earth. The main model that we used was an eight foot long cylinder about two feet in diameter, and it had a hole at one end through which an antenna ball emerges on a shaft of light and sort of searches around. We built a smaller version to scale for the distant shots, and then we built a large section of the ship, just a third of a side of it, and it was tapered for a shot where the ship is heading towards camera and then flies overhead, kind of like a takeoff on that first shot

in *STAR WARS*. We also built some large antennas for closeups."

After shooting a few sequences with the various probe models, it was decided to alter the ship's color to make it appear more dramatic. Changes were made to the antenna as well, which originally were immobile and hard to see. "It just wasn't exciting," said Mann of the changes. "It was blue, like a whale. I think it was Ken Ralston who came up with the idea to paint the probe black and eliminate all the color from it so we could use

REBUILDING THE SPACEDOCK interior used in *STAR TREK III* (below) became necessary when the use of stock footage was ruled-out for *STAR TREK IV*. The huge and complex 20 feet in diameter miniature (right) features thousands of feet of fibre optic lighting. Shown are assistant cameraman Robert Hill (l) and visual effects cameraman Scott Farrar as they set up an aerial perspective for *STAR TREK III*.



MATTE PAINTING

Supervisor Chris Evans used artwork to create panoramic vistas of Vulcan and Earth.

light and reflections on it to create interest and mystery. We made the antenna mobile and added a beam of light."

One of Mann's more unusual assignments was to detail a full-sized, operational boat to turn it into something audiences would believe was a modern-day whaling vessel. "ILM handled the second unit whale sequence," Mann said, "We had the task of finding a whaling ship. The one we found was named The Golden Gate, and it was a one hundred man, forty foot minesweeper from World War II. I had to make it look like the real thing. It had a lot of rigging on it, and was the right size. We had to build a flying bridge and some props for it. We built a big harpoon deck, and then the model stage pyro guys built a big harpoon cannon and some harpoons and gear. We put together a fun crew and spent a week off the Golden Gate Bridge. Leonard Nimoy came up and ended up directing the sequence."

It's rare that the success or failure of a film like STAR TREK IV hinges on only one element, but due to the fact that the critical story point revolved around the Enterprise crew's ability to literally save the whales, Paramount was understandably concerned that the whales appear as believable as possible. As it turned out, they had nothing to worry about. Thanks to ILM's Whale Supervisor, Walt Conti, things went swimmingly. Conti and his crew devised two of the most lifelike mechanicals ever—and, undoubtedly, most viewers in the audience never noticed.

Originally, Paramount had hoped to be able to utilize stock footage of humpback whales, but it turned out there was very little available on 35mm. Furthermore, the plot called for the whales to behave in a very specific manner at certain key points in the script, something there is no controlling using available footage.

When the problem was first brought to ILM's attention, the initial solution appeared to be to shoot the whales as dry miniatures and then composite

The matte shots of STAR TREK IV were planned to the most minute detail by ILM's matte department, including choice of camera angle. Chris Evans, department supervisor, regards the shots as a new direction in matte painting, where the painter essentially "art directs" the shot from the beginning.

"Usually, matte shots start with a plate and then we continue the perspective and design the shot around the plate," said Evans. "In this case, we started with a production illustration, worked out as to the correct perspective, lighting, and the lens angle, and then we actually shot the plate to conform to the illustration."

The film's matte shot of the exterior of Starfleet Command in 23rd century San Francisco is one of the most complicated ever attempted at ILM. The shot features an exterior for Starfleet Command and a waiting Space Shuttle painted by Evans on glass and a latent image element of people interacting with *both* the building and the shuttle. The "set" consisted of a group of actors in Starfleet costumes standing on a strip of runway at Oakland Airport. In order to allow the actors to appear to interact with the painted shuttle, Evans created a diagram of his painting on the same sheet of glass where he would ultimately render it.

"We lined up the camera to the diagram and then painted in the hard edge of the matte where we wanted the space shuttle and the various buildings to be," Evans said. "We even painted in hard-edged shadows on the ground. When we were out on the set, we directed the actors to act as if the objects we were going to paint in were actually there.



ILM matte painting supervisor Chris Evans.

We put tape marks on the ground so they would walk where they were supposed to and not through our matte lines, so the whole thing was choreographed down to the inch. This was the most planning we've done on a matte shot."

Evans also planned to add a live-action, latent image plate of flags waving in the breeze over Starfleet. "Putting two latent image plates onto the same piece of film is a risky thing to do," he said. "We added the latent image of the flags to the negative that already had all of the actors on it. The painting requires an additional exposure on top of that. Each time it gets more risky. We could blow the whole shot." The hard part, according to cameraman Craig Barron, is matching the blue sky surrounding the live-action flags with the sky of Evans' painting.

ILM's Matte Department consists of painters Chris Evans, Sean Joyce, and Frank Ordaz, and cinematographers Craig Barron, Wade Childers, Don Dow, and Randy John-

son. The department completed about a dozen matte shots for STAR TREK IV, some of which, like Starfleet Command, are among the most complex ever attempted.

One of the more difficult shots involved a panoramic vista of Vulcan seen at the beginning incorporating a cluster of miniature rocks in the foreground, a bluescreen plate featuring Spock's mother and Officer Saavik, the departing Klingon Bird of Prey miniature, and a motion-controlled sun. As originally planned, the team felt the matte was too static and very reminiscent of a similar vista they created for ENEMY MINE. "We

decided the way to make it better was to add a pan," said Craig Barron.

The creation of a futuristic skyline for San Francisco also provided some unique challenges for Evans and Barron, who discovered it's often easier to start from scratch than to build on something that already exists. "It's hard to make a real city look futuristic," said Barron. "If you add taller buildings to it, it just alters the scale of the city and you feel like you're closer to it. It was a struggle to come up with a futuristic San Francisco skyline that still looks like San Francisco."

In the end, Evans decided to modify the existing skyline only slightly. "There's a building moratorium in San Francisco, so people of the future are probably going to be more into green plants than concrete and steel," he said. "We just added a few towers to the skyline, space needles and things like that. Most of it's existing architecture, otherwise it wouldn't be recognizably San Francisco."

Ron Magid



For **STAR TREK IV** the Federation starship **Reliant** from **STAR TREK II** was taken out of mothballs, given a new paint job, and dubbed the **Saratoga**. ILM modelmakers **Steve Gawley (l)** and **Bill George** are shown working on the **Reliant** miniature.

them into a watery background. This idea was dismissed when it became obvious that there would be no subtlety or fluidity of motion, and no interaction of light. The other possibility was to put the whales on a track in a water tank, but that would lock the production into a limited series of possible movements for the whales. In fact, the full-sized whales, created by physical effects supervisor Michael Lanteri and shot at Paramount's Hollywood studios, were on tracks—but they were used sparingly, and only for those sequences where the whales actually break the surface of the water, where the scale of a miniature would be readily apparent. For all the underwater whale sequences, Walt Conti's four foot creations were employed.

The beauty of Conti's mechanical whales is the fact that they are not only self-contained, they are self-propelled. Conti's miniatures can actually swim, freeing them—and the production—from any possible problems that might result from dealing with cable controls and other paraphernalia usually associated with special effects creatures.

"It was actually Nilo Rodis, **STAR TREK IV**'s art director, who pushed the concept of having this totally self-con-

tained free-swimming whale that we could actually move anywhere to get any kind of angle we needed," Conti revealed.

To insure that it would look and move exactly like a real whale, Conti made sure the sculpture was done under the careful guidance of Peter Falken of the Oceanic Society. Richard Miller was responsible for the finely wrought sculpture itself, which, with slightly different paint schemes, became both the male and female whale. After the sculpture was com-

ILM also gave a stem to stern overhaul of the beautiful **USS Enterprise** model constructed by **MagiCam** for **STAR TREK—THE MOTION PICTURE**, to make it look brand new for **STAR TREK IV**. It has been used in all of the **STAR TREK** features.



“STAR TREK has been in space so long that to go back there again would be pretty dreary in a lot of ways. You’ve seen it all before.”

— Effects supervisor Ken Ralston —

pleted and molded, what followed was a lengthy period of research and development in which Conti, assisted by Sean Casey and Tony Hudson, experimented with different materials until they found the one that gave the whales a proper blubbery quality. Most difficult of all, even after finding the right material, was determining the perfect thickness of the whale's skin to insure that the tail movement would appear fluid and natural.

"The problem was that when the tail would bend, you'd see all this buckling," Conti said. "We ended up using a Smooth-On urethane, and when we put a lot of plasticizer in it, it ended up feeling like blubber. The tail mechanism was really just a simple universal pivot joint that was capable of moving the tail up, down, and sideways. All of that fluid motion just comes from the material itself and the way it interacts with water."

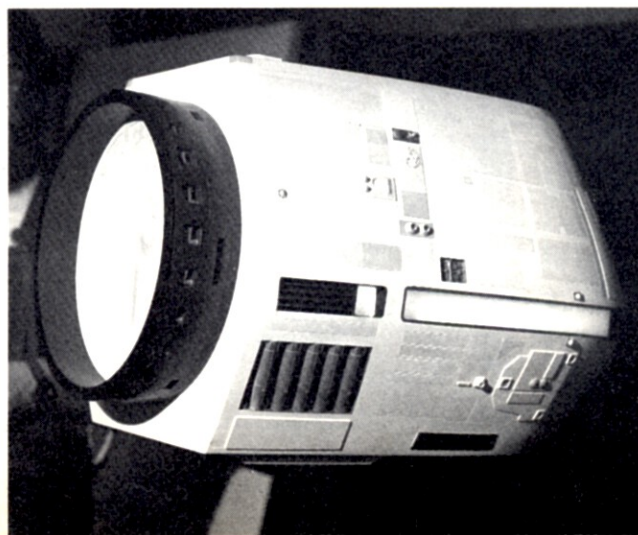
Conti had built a water pump into the whale mechanism to provide forward movement, and was shocked to learn

that his whales so perfectly mimicked the motions of the real thing that the action of their flippers and tails actually made the mechanical swim! "The only time we used the water pump was to turn the whale," he said. "We didn't need it at all for forward movement." Two people operated each whale by radio-control. One person controlled the tail and the direction the whale was moving. The other person controlled the flippers, which can move up and down, fore and aft, and rotate independently of each other. Rick Anderson made the fiber glass undershell for the whales and worked with Conti on the mechanics.

Conti's background is not in special effects, though he has helped ILM on other special effects projects. "I was really brought in because of my background in mechanical engineering and robotics," he said. "I had collaborated with Nilo Rodis on other projects, and it was he who actually hired me. He knew we would be pushing the state of the art."

Conti encountered relatively few problems during the course of perfecting his mechanical whales. Aside from the fact that, initially, the servo mechanics tended to shatter under the pressure of the water when the whales were operated below a depth of sixteen feet, the only other trouble Conti encountered had nothing to do with the whales, but with the ability of the operators to see them.

"We used diatomaceous earth to cloud the water in order to make the whales look much more realistic," he said. "When you look at a whale in the ocean, although you might see the head clearly, the tail, which is forty feet back, tends to be somewhat obscured. To get that effect with our four foot miniature, we really had to



SPACE SHUTTLE to the newly refurbished Enterprise, an ILM effects composite seen at the conclusion of STAR TREK IV, here against the glittering fibre optic backdrop of Earth Spacedock. As an economy move, ILM refurbished a shuttle miniature for the shot, built by Magicam for STAR TREK—THE MOTION PICTURE. Left: The beautifully detailed shuttle model under construction at Magicam. For STAR TREK IV, ILM added a different back design.

MINIATURE EFFECTS

Model shop supervisor Jeff Mann had to scale down San Francisco's Golden Gate Bridge.

One of the most exciting aspects of any STAR TREK film are the wonderfully complex creations of the ILM modelshop: beautifully detailed, motion-controlled ships that seem undeniably, impossibly real. While STAR TREK IV has its share of elaborate miniatures, including a strikingly unusual space probe from another galaxy, the most difficult one of all was a sixteen-foot-long section of the Golden Gate Bridge!

The bridge miniature was complicated not only because of its immense size, but due to the fact that it was designed with a forced perspective. "We only built half of the bridge," said modelshop supervisor Jeff Mann. "It had only one tower. Because the perspective was forced, the foreground roadway measured about sixteen inches wide, while at the very end, on the other side of the tower, it was two inches wide. We had to scale all the girders and everything else to taper. We picked a point of view that was similar to that of the council chamber of the Federation headquarters in Sausalito, so that at different points in the movie, people could look out the window and see the bridge, the raging storm and the huge waves."

Originally, Mann and his crew had hoped that by photographing storms in San Francisco, they would be able to save themselves the headache of creating one artificially. No such luck. "We took some plate cameras out to the Golden Gate Bridge and tried to get something we could use," he said.

"Even though it was storming, on film it looked pretty tame. We wanted the storm in the film to be wild. After we completed construction of the bridge, we built an enclosure



ILM model shop supervisor Jeff Mann.

for it in one of our parking lots that was about twenty feet high and about one hundred feet square. Within that enclosure, we built a tank that was about eighteen inches deep, and then we tried everything to create rain and wind and smoke levels and clouds, using wind machines and water sprayers."

For a sequence near the end of the film where Kirk's Bird of Prey crashlands under the bridge, Mann and his crew actually built a wire rig so the Klingon ship could be flown "live" in the enclosure, which helped immeasurably to keep STAR TREK IV on its low-budget opticals program.

"It was quite a thing to see," Mann recalled. "We had the Golden Gate Bridge sitting in the water tank, wind machines, foggers, and sprayers, and the wire rig with the Bird Of Prey flying past as it crashed into the water. That was fun. We tried a number of different things, including literally taking the model over our head and throwing it in the water. The beauty of that was that we could do twenty or thirty takes and do it twenty or thirty

different ways, see it in dailies the next day, and then we'd have a really good idea of how it was going to look and we could move much faster.

"By incorporating the bridge, the atmosphere and the Bird Of Prey on one set, live, we could get it all in the camera in one shot, as opposed to combining everything in Optical later. When you put a lot of different elements together optically it takes time and everything stacks up at the end of the show and we sometimes have to make compromises. This way, we were able to achieve what we wanted to achieve in a single shot."

Mann's shop built four special models of the Bird of Prey for live-action effects filming that could stand up to being tossed, burned, and otherwise brutalized. Assisting Mann were modelmakers Larry Tan, Eric Christensen and Paul Kraus.

"The Bird Of Prey model built for STAR TREK III is motion-controlled, very expensive and only for use on stage," Mann reminded us. "When the Bird Of Prey flies around the sun during the time travel sequence, it catches on fire, and when it crashlands underneath the Golden Gate Bridge, we couldn't just take our motion control model out there and fling it around, so we built additional Birds Of Prey.

"We took our original model apart and took molds of everything, and then cast the duplicates out of really high-density furniture foam. Some of them were made of styrene plastic with aluminum armatures so we could fly them and not worry. Others were coated with epoxy and then a pyro solution so we could set them on fire and throw them."

Ron Magid

cloud the water, which created a problem for us when we were trying to control the whales. Even though they operated perfectly, we couldn't see them! That was somewhat unexpected."

Some of the most difficult effects in any STAR TREK film are taken for granted, because they are so much a part of the STAR TREK vocabulary that they get virtually the same amount of attention as someone driving a car down the street in an ordinary film. Beam ups and downs, warp drives, and phaser beams can drive the ILM animation department to distraction, but, according to Ken Ralston, "People block them out because they're like transition shots. It's amazing how much effort goes into these shots that are generally something no one thinks about anymore because they just accept it as if it's real!"

It's precisely because people do respond to these sequences involving transporter beams and such as if they're real that makes the Animation Department's burden so heavy: one false move and the fans will spot it! Also, because these effects have become so accepted, so commonplace in the STAR TREK universe, the animators spend a lot of time trying to figure out ways to make the effect this time around more interesting, and generally more complex, than in the last film. In order to do this, the Animation Department has had to expand beyond its usual frame-by-frame and rotoscope animation techniques to include motion-control abilities as well.

The animation effect that should take audiences by surprise is a "standard" beam-up shot with a twist—Mr. Spock is walking towards camera as he is being transported back to the ship! The effect was a motion control shot executed by Bruce Walters, who also created an unusual transporter beam pattern for the whales.

"The whales needed to have sort of an interesting transporter look, because they're so big," said animation depart-



A Federation starship inside Earth Spacedock, an ILM effects composite for STAR TREK IV: THE VOYAGE HOME.

ment supervisor Ellen Lichtwardt. "There are more panels of beams which expand across the screen, over which we added a really nice white element. The shot with the most interesting problems to solve was the transporter effect on Mr. Spock, because it's the first time we've ever seen someone walking who gets beamed up. Spock is walking through Golden Gate Park, towards camera, and he's beamed up at the same time. We had to do

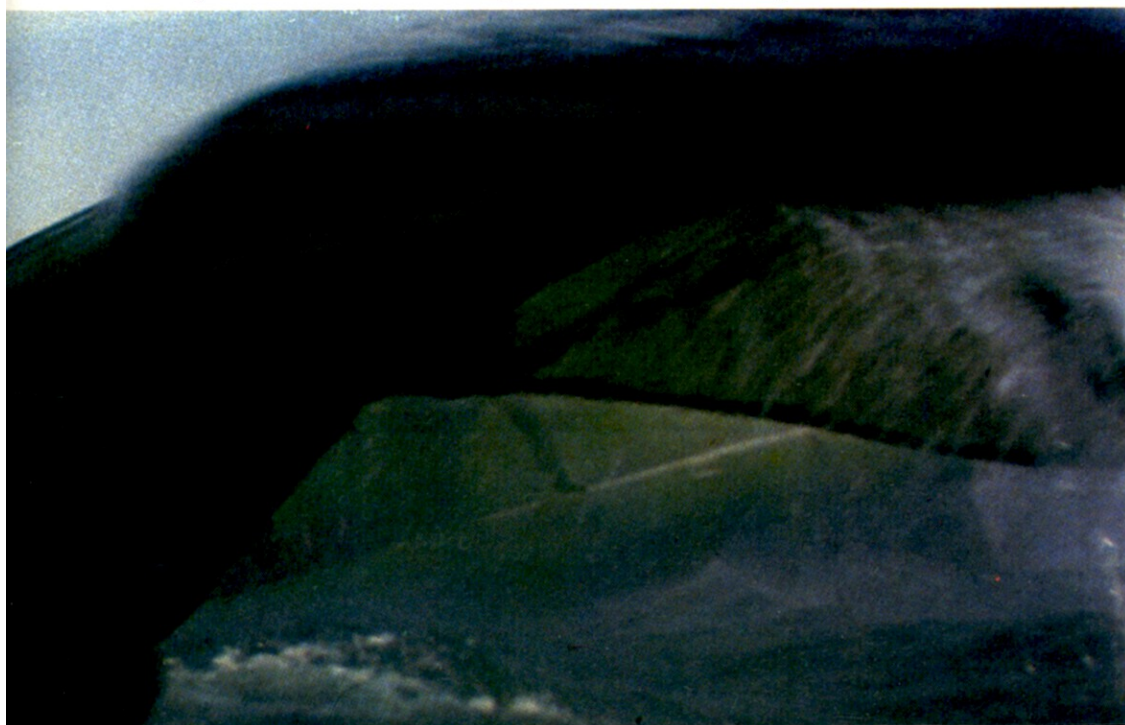
the transporter beams and match the move to Spock's movement, and the dots that appear as he's being transported fade out in perspective as he's coming toward camera."

But for the ILM effects team that worked on STAR TREK IV, it seems the greatest burden was not the innovation of new effects, but making sure innovations were consistent with the STAR TREK universe.

"A lot of the time the STAR TREK approach goes *against*

what I want to do," said Consulting Supervisor Ken Ralston. "There's a certain world that the STAR TREK films encompass, and a certain reality that we have to follow. It's amazing how picky the fans are, how we are scrutinized by them. I don't think Leonard Nimoy or Bill Shatner know as much as some of these fans do about STAR TREK. If I do something that doesn't go quite right with what's come before, I always hear about it." □

One of the full-size mechanical whales created by special effects supervisor Michael Lanteri and shot on tracks in a tank at Paramount's Hollywood studios. For underwater shots, miniature mechanical whales supervised by Walt Conti were shot at ILM.



Oscar Snubs ILM

It was a stunning Oscar upset, but nobody in the press seemed to notice. For the first time in ten years, ILM did not walk away with the Academy Award for Best Special Effects this year. And the reason is even more stunning: ILM wasn't even nominated, though their work for STAR TREK IV: THE VOYAGE HOME was lobbied for consideration.

The boys from San Rafael have pretty much had their way with Oscar. It all started with their groundbreaking work for STAR WARS in 1977. In some years the Champagne was toasted even before the awards were announced because only ILM was nominated. As George Lucas boasted last year in *ILM: The Art of Special Effects*, a sumptuous coffee-table book, "In the first decade, the only time ILM did not win an Academy Award for special effects was when it was matched against another ILM nominee that did win."

But now Oscar appears to have jumped off the ILM bandwagon. And the reason is simple. Last summer HOWARD THE DUCK (16:4/5:19) proved to be a special effects disaster that forever tarnished ILM's reputation as effects perfectionists. Now they'll have to get their Oscars the old fashioned way. □

THE SEARCH

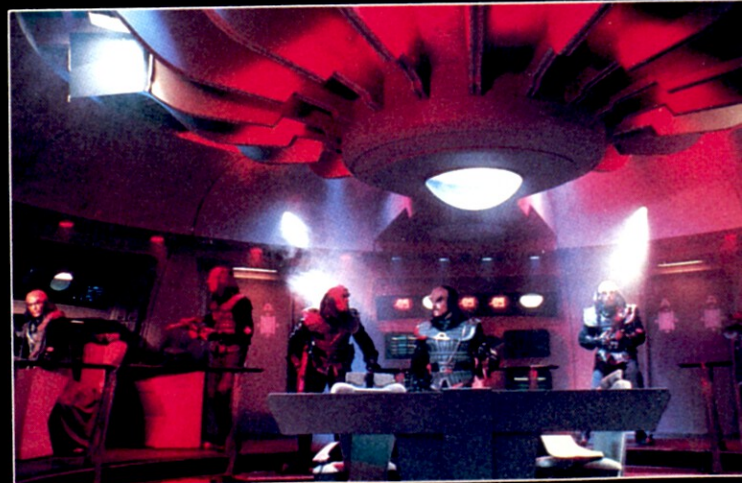


Spread: One of the most powerful moments of STAR TREK III. Kirk and his crew stand on a hilltop on Genesis as they watch the wrecked hull of the Enterprise burn-up on entry to the atmosphere. "What have I done," says Kirk of his decision to blow-up the ship. This emotion-laden scene is nicely conveyed in the matte painting by ILM artist Coroleen Green.

Below Left: Commander Morrow (Robert Hooks) greets the crew of the Enterprise when they return to Earth with the news that the Enterprise is to be scrapped. Right: The

bridge of the Klingon starship Bird of Prey. Facing Left: Kirk's showdown with Klingon Captain Kruge on the rapidly disintegrating surface of Genesis, an elaborate set built on stages 14 and 15 at Paramount in Hollywood.

Right: Scotty (James Doohan) exchanges banter with Captain Styles (James B. Sicking) the supercilious commander of the Excelsior, a ship designed to supplant the Enterprise.



FOR SPOCK

THE STORY BEHIND THE MAKING OF STAR TREK III AND THE DIRECTING DEBUT OF LEONARD NIMOY

By Sheldon Teitelbaum

Not long after Paramount released STAR TREK III: THE SEARCH FOR SPOCK, actor DeForest Kelley met with a small group of reporters to discuss, among other things, a novel permutation of the STAR TREK ethos. At one time, Kelley recounted, he had considered approaching either STAR TREK creator Gene Roddenberry or film producer Harve Bennett with an idea of singular interna-

tional import.

STAR TREK, he wanted to say, was a socio-political as well as a cultural phenomenon. The show had accrued considerable good will during its endless syndication and as a film series. So why not cash in on it by creating a "Star Trek Peace Committee?"

Comprised of STAR TREK principals, the committee could be flown to trouble spots around the world. And by espousing the show's '60s-liberal ideological subtext, these unlikely emissar-

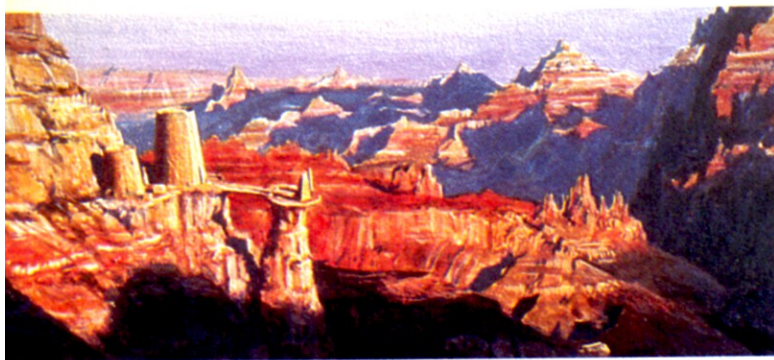
ies of mutual accommodation might be able to contribute directly to the easing of world tensions.

STAR TREK, that interminable mass-market gravy train, has been known to take itself seriously. And while some might argue over its actual cultural and intellectual significance, the numbers have certainly justified that attitude.

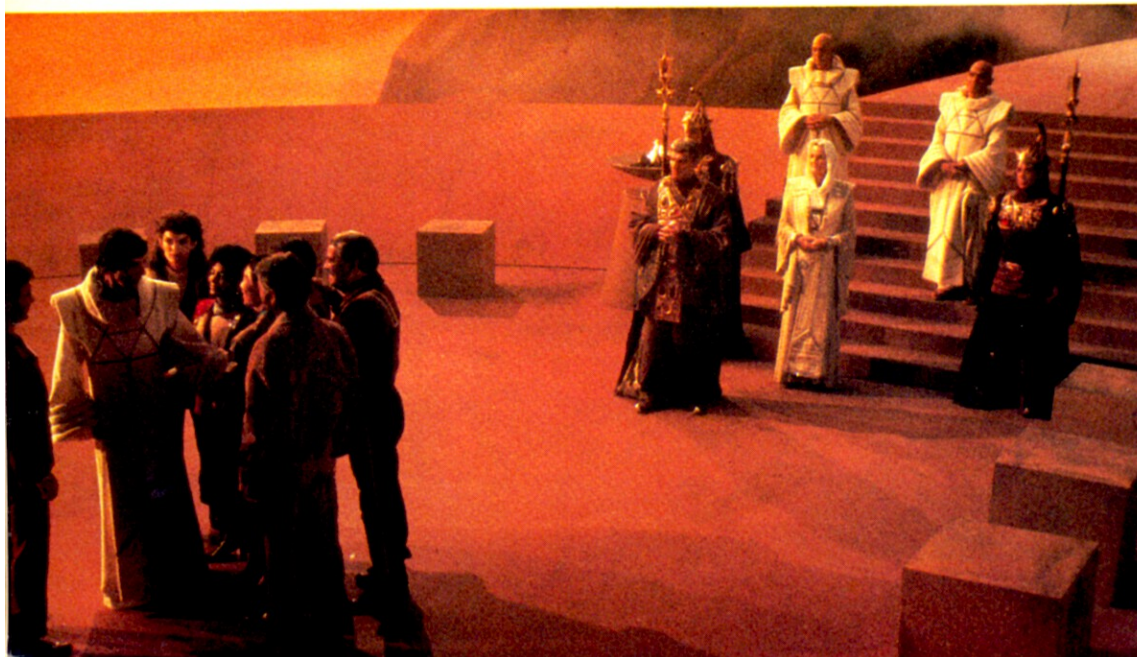
Despite a cost of some \$45 million, STAR TREK: THE MOTION PICTURE had sold

Based on interviews by Kay Anderson





SPOCK REBORN on Vulcan greets his hazily remembered Captain as his former shipmates embrace his return with joy. Left: A preproduction concept painting by ILM of the clifftop ceremonial shrine on Vulcan where the scene takes place, a matte painted for the film by Chris Evans. This early concept shows how the scene would look had real locations considered for filming been used for Vulcan settings. Below: A fuller shot of the ceremonial set showing the painted cyclorama backing used to film the scene on the soundstages at Paramount. What the sequence lost in realism from its shift to a studio setting, it made up for in mood.



around twice that in tickets upon its release theatrically. Effective merchandising and home video rentals ensured that even that “beached whale,” as producer Harve Bennett has referred to it, could show a profit.

The second film affirmed that the STAR TREK formula, coupled with only a third of the budget, would generate healthy profits for Paramount almost indefinitely. STAR TREK III: THE SEARCH FOR SPOCK, was intended to reaffirm that concept.

Michael Eisner, former Paramount president, clearly had his eyes on the long haul when he boasted that “STAR TREK is a beloved concept—it preceded STAR WARS and will be around long after.”

“It is,” he added, “an American institution.”

Oddly, we are asked to believe that Leonard Nimoy’s pursuit of the directorial helm on STAR TREK III was intended less as a conscious attempt to wrest control of this “institution” than, he has recounted, as an afterthought.



“STAR TREK is a beloved concept. It preceded STAR WARS and will be around long after. It is an American institution.”

- Paramount chief Michael Eisner -

Nimoy has recalled that he had been sitting, with his agent, in the office of executive producer Gary Nardino, still stuck on a suitable asking price for reprising his Spock role in the new Trek picture.

His agent pitched the idea of Nimoy directing the picture first to him and then to Nardino, who said the same idea had occurred to him as well. Eisner reportedly became enthused by the promotability of having Nimoy direct STAR TREK III. Bennett liked the idea as well.

Conveniently forgotten was the fact that Spock had been killed off in STAR TREK II: THE WRATH OF KHAN because Nimoy wanted out of the series entirely.

It was not an unreasonable request for Nimoy to make, from a professional standpoint. The man had credits: he had directed stage plays during the '50s. During the mid-'60s, he completed an internship program under MGM producer Norman Felton. He first got the craving to direct TV, he has intimated, watching Joseph Sargent direct THE MAN FROM U.N.C.L.E.

This was apparently sufficient for him to have landed responsibility for physical production matters on Vic Morrow's 1965 rendition of Jean Genet's DEATHWATCH.

And as a fledging television director, Nimoy earned his union card on NIGHT GALLERY and MISSION IMPOSSIBLE. More recently he has directed segments of THE POWERS OF MATTHEW

STAR and T.J. HOOKER.

Nimoy was sent off with a \$16 million budget—a quarter of which was earmarked for special effects—a 49-day shooting schedule and firm instructions on two counts: keep it theatrical and keep the bloody Trekkies the hell away from the sets.

Few of the production people who had worked on STAR TREK—THE MOTION PICTURE or STAR TREK II were invited back to work on the third film in the series. The reason for this, said art director John E. Chilberg II, was that both productions had leaked liked sieves.

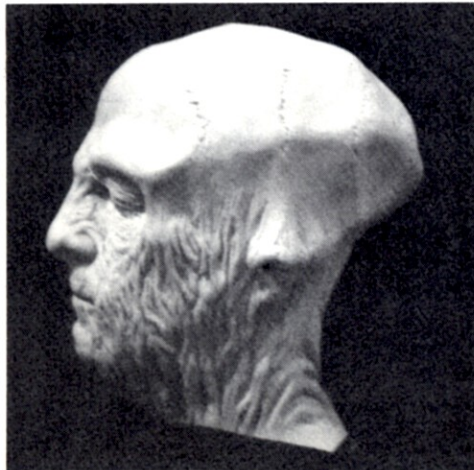
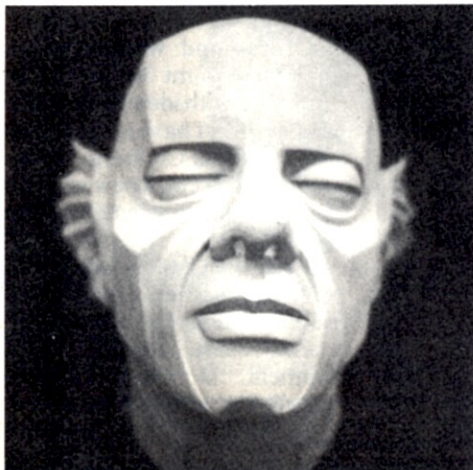
“On STAR TREK II it got so bad,” he recalled, “that when the art director sent a plan out to the crew on the stage, it wouldn't last for three hours before someone had stolen it.”

Both features had, in fact, come to resemble nothing so much as a Hollywood analogue to the Soviet economy. While both productions officially dedicated themselves to implementing Paramount's “five-year plan” for getting STAR TREK to boost its share value, some middle-echelon personnel tapped into the lucrative Trekkie black market for Star Trek paraphernalia. A single page from an official Star Trek script was found to command \$50 at a Trekkie convention.

Worse, when avid fans learned that the second film



THE BAR SCENE where McCoy, the troubled host of Spock's spirit or katra, tries to charter a ship to Vulcan featured patrons seen playing with Tribbles (top) in a clever nod to STAR TREK's past. Above: Background aliens for the bar scene, playing an arcade game, Barney Burman center, made-up by Bari Dreiband-Burman. Below: Prototypes for background aliens for the bar scene by the Burman Studio which never appeared in the film. The one at center was called “Bonehead” due to its exposed skull.



CHARLES CORRELL

- Director of Photography -

“Nimoy is not a one-take director. He does a few takes—maybe six—and prints them to choose the best. He doesn’t drill his actors.”

Trek is a victim of its own history. You can't get too different. The audience doesn't want it. The formula works. It's a legend if not a religion. I think the fans just want a movie.

Nimoy was interesting to work with as a director and also as a member of the cast. The project was easy for him because he had such an understanding of it. He's a casual director. I didn't find him very intense. It was enjoyable. We had a good relationship. He trusted me and he was very explicit about what he wanted. He let the cast do what they were used to.

The bridge wasn't altered much. We were going to take the ceiling off to make it easier for shooting, but my approach was, let's keep it like we're really on a ship. It's more challenging and the lighting equipment they have today lends to the honesty and the reality of shooting it.

Nimoy's not locked into any particular way of directing. He's relatively new, so he hasn't established a camera or directing style for himself. He wanted to keep the camera



Leonard Nimoy lines-up a shot during filming.

moving inside the bridge because he thought in the last show it was a little too stagnant. Nevertheless, they used a lot of the static shots.

Basically Nimoy didn't want this picture to be a camera picture. The use of the camera itself was basically pretty simple, so that it wouldn't distract from the picture or from the characters. Sometimes the camera gets so fancy that it's a camera picture. This picture

doesn't suffer from that problem.

Nimoy had a lot of input in the story and the script. That's where he was the strongest. Making things play a little better, a little more Trekkie. He was there for that and it was invaluable. Someone that close to it can't go wrong. He had a solid point of view.

Nimoy ran one camera for most of the show except the ending. We ran multiple cameras only with heavy action sequences, and some of the parade on Vulcan, which was cut. We did this whole parade through the temple of the Hall of Minds. The audience was starting to get ahead of them at that point.

Nimoy does a few takes and prints them to choose the best. He is not a one-take director. He has a tendency to do it a few times, maybe six, and print them. He does the same scene the same way and chooses the best. He doesn't drill his actors.

When Nimoy appeared in the film, it did slow things up. It's very scary to direct yourself, but Nimoy was confident.

Interview by Kay Anderson

Director of photography Charles Correll (l) and his camera crew on the Genesis ice cave set. Right: Lt. Saavik (Robin Curtis) and Kirk's son (Merritt Butrick) search for Spock. Correll found the plastic snow impossible to film with realism.



would feature Spock's demise, a howl was heard from Star Trek fandom that shook the halls of Paramount. And the studio determined to inform these unsavory die-hards that they could, in the words of Chief Engineer Scott, stick it up their shafts.

Cameron Birnie, a set designer on STAR TREK III, noted that security on the production had been the most unusual thing he could recall about it. It got so out of hand, he noted, that he and his colleagues would taunt their leak-conscious superiors, saying that they had accidentally procured the plot of the picture and intended to auction it off to the Trekkies.

This would have been no mean feat. The people who constructed the sets for STAR TREK III had not been shown complete copies of the script. The sets were created out of sequence and the production crew was given only as many pages of the script as they needed to design a particular set. "I guess they didn't want to burden us," observed Birnie.

Nor was this all. Personnel working on the production were given temporary badges allowing them access to the sets and production offices. A few weeks into the project, they were given picture ID badges which were checked scrupulously by security guards.

Scripts were chemically treated so that copies could be traced back to their source. These were reputedly tamper-proof.

Stationery and documents used by the production were notably bereft of any insignia or mention of the production. The code-word "Trois" reportedly figured on these instead.

Offices and workshops on the Paramount lot were not equipped with identifying shingles. "I didn't have a sign on my office," noted Chilberg. "It was there, and if you knew where it was, you knew where we were working."

Personnel were also given strict instructions to lock up all offices and sets when they left them, even if only for a moment. Double-locks were installed on single-lock doors.

Security at Industrial Light and Magic, which contracted



Director of photography Charles Correll sits in the command chair of the Klingon ship Bird of Prey to conduct a lighting test of Captain Krige's pet, built and operated for the film by ILM.



“We had twelve shirts made for Shatner. He diets before a movie and shows up looking terrific. But he would slip as it went along.”

— Costume designer Robert Fletcher —



At the beginning of the film Sarek (Mark Lenard), Spock's father, appears at the door of Kirk's apartment in San Francisco and demands to know why the Captain betrayed Spock's trust by leaving his body on Genesis. Below: When Kirk (William Shatner) explains that Spock made no request of him, Sarek mind melds to see if Spock secretly left his spirit with Kirk before dying.



to undertake special visual effects for the picture, was even more pains-taking. Chilberg said that he had visited their plant several times, while ILM was concurrently working on *INDIANA JONES AND THE TEMPLE OF DOOM*. And the storyboards for *STAR TREK III* would line one wall, the boards for the sequel to *RAIDERS OF THE LOST ARK* lined the opposite wall. “And they’d say, ‘When you come into the room, look only at the storyboards on the left.’”

What worked extraordinarily well at ILM, however, achieved only partial success at Paramount, despite the fact that most of the production had been restricted to five of its sound stages. Birnie remembers that, at one point during the production, it was discovered that drawings began to disappear during the process of running prints to the print room. “So they told us that, from then on, we would have to stay in the print room to make sure that they copied only the number of copies we had ordered.”

“But security on the locked

stages didn’t work as well as people hoped,” said Chilberg. “They never took anything that was expensive, though. Mostly, they ripped off a lot of electronic stuff—little transistors and things like that. Junk, for the most part. These things were inexpensive, but they cost a lot in labor to reinstall.”

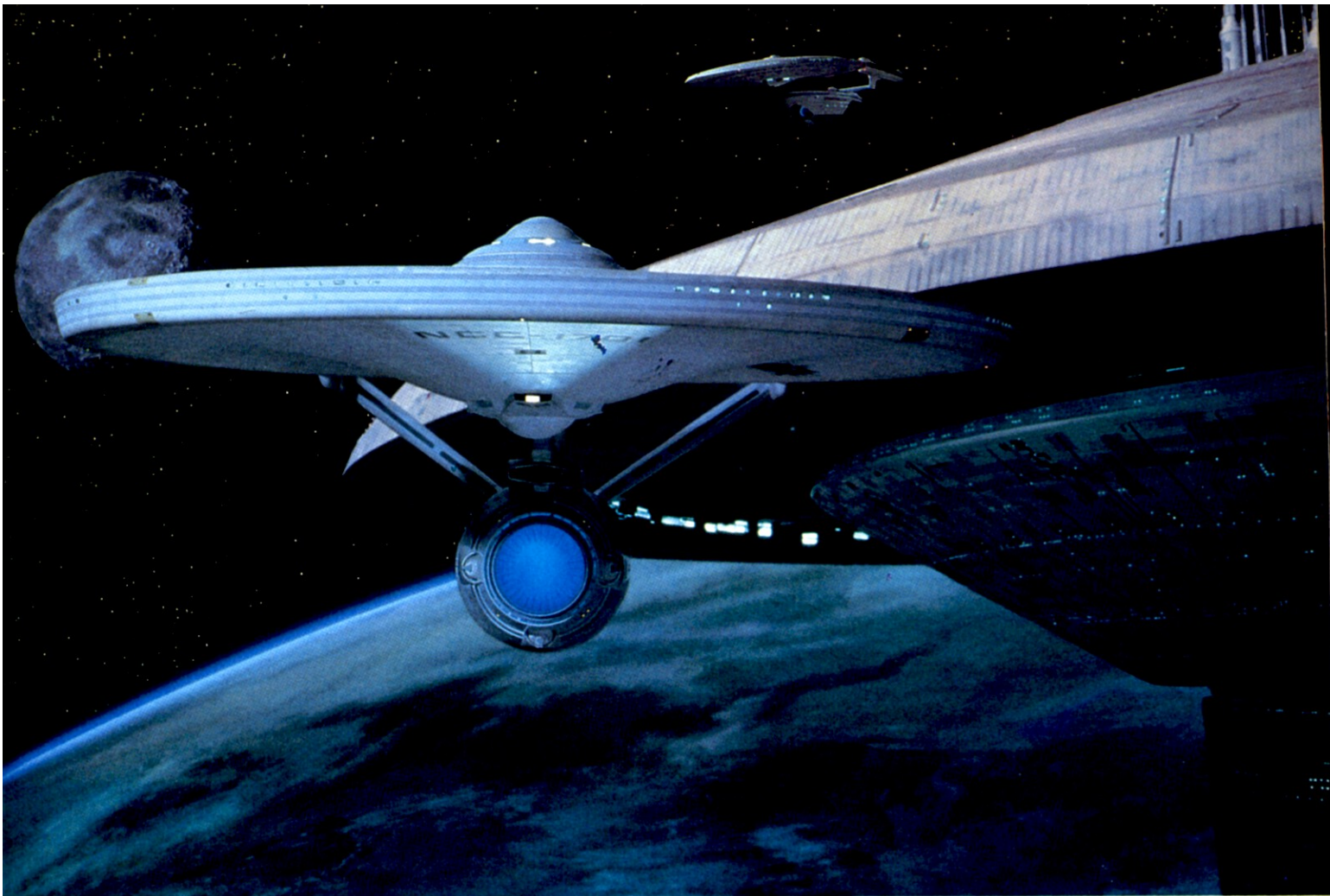
STAR TREK costumery, it was learned, carried a particularly high premium among fans. Costume designer Robert Fletcher, who had worked on *STAR TREK II: THE WRATH OF KHAN* as well, recalled that items he had counted on using, things which had reportedly been locked up, were, he discovered, either lost or stolen.

A close check was maintained on costumes throughout the production of the third *Trek* film. But the clothing budgets, Fletcher said, had to be kept elastic, both because of thefts and because, as the production progressed, William Shatner tended to grow out of his clothing.

“We had 12 shirts made for him,” he said. “He diets before a movie and shows up looking terrific. But he would slip as it went along.”

Robert Fletcher can tell stories like this with relative impunity because he’s designed costumes for *STAR TREK* through each of its feature film manifestations. He’s also a tad older than most of the people who worked on the film and even the great actor from Montreal’s St. Urbain St. Jewish ghetto would have felt sheepish giving him grief for his remarks.

As costume designer for the production, Fletcher was basically responsible for sketching the outfits, choosing the fabrics and completing the fittings of the principal characters. Fletcher



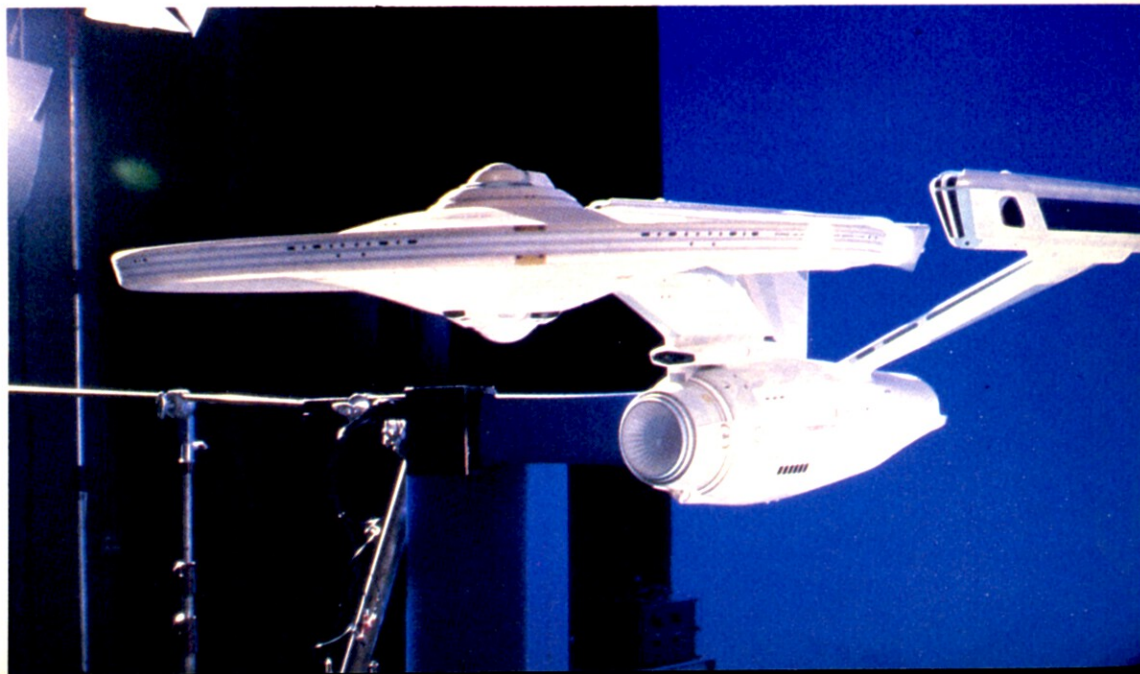
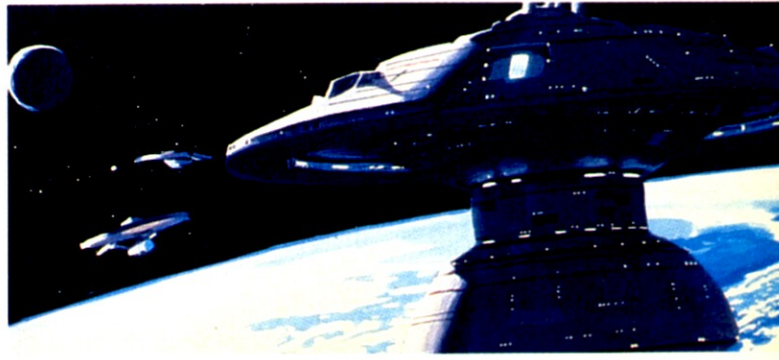
er worked with costumer Jim Linn, who had to fit the extras, match shots, and handle the enormous logistics of laundering, mending and transporting all clothing used in the film.

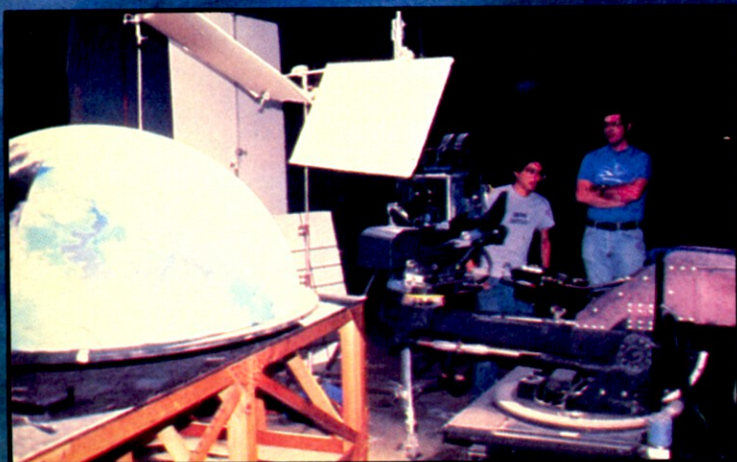
Fletcher noted that the production relied in the main upon the uniforms and engineering suits that had already been used to good effect in the second Trek movie, although he did design one new uniform for it. Some of the white uniforms from the first film were renovated as well.

For this particular production, though, Fletcher said that he had wanted to avoid featuring the principals in uniforms, and to dress them in civies instead. He felt that the idea worked particularly well for George Takei, who he said had been pleased with his cape because it gave him the look of a swashbuckler. "He kept trying to wear it in many different ways, some of which I didn't really approve of," said Fletcher.

Fletcher clearly did not have it easy on this production—there were enough new characters and aliens to keep him

THE USS ENTERPRISE escapes from Earth Spacedock, with the USS Excelsior in pursuit, one of the film's many stunning effects sequences produced at Industrial Light & Magic, George Lucas' state-of-the-art effects facility in San Rafael, California. Right: ILM's preproduction painting of the sequence, which pits the Enterprise against the ILM-designed Excelsior, supposedly a more advanced, superior starship. Below: Filming the Enterprise model at ILM for a blue screen composite shot. The Enterprise was designed by TV series art director Matt Jeffries, and built for use in the feature films by Jim Dow of Magicam.







SPACE WARFARE breaks out as the Klingon Bird of Prey fires on the Federation survey ship Grissom in orbit over Genesis, an ILM effects composite. Far Left: Matte artist Frank Ordez and effects cameraman Selwyn Eddy III discuss the setup used to film the Genesis planet. Middle: ILM effects supervisor Ken Ralston explains the shooting of the Genesis planet to producer Herve Bennett. Standing at left are effects art director Nilo Rodis and production coordinator Laurie Vermont. Behind Ralston are associate producer Ralph Winter, Ordez and modeller Jeff Mann. The left side of the Genesis planet miniature is used to superimpose clouds on the planet using a different rotational speed. Left: Ordez touches up the surface of Genesis for filming.



VALKRIS was played by Cathie Shirriff in a costume by Robert Fletcher that revived the seductive alien look so popular on the TV series. Below: A profile of the Klingon agent that shows Fletcher's makeup design concept, fabricated by the Burman Studio.



properly occupied. Which was just as well because Bob Fletcher's knowledge of the history and uses of clothing and material were legend. And nothing he designed for this film was arbitrary.

Take the stone-like ornament on Mark Lenard's robe, worn by Sarek, Spock's father. "In my mind," he explained, "they were like the stones on the breastplates of the high priests of the Jews. There's a description in the bible of each one, in fact.

"Each stone has some kind of philosophical significance, rather like a birthstone. The concept I generated was that Vulcan is a planet of precious minerals. And every citizen has a stone that symbolizes his position and mental state and level of consciousness.

"And Vulcans would also have stones in their hats as well as their costumes, each bearing

matching pictographs in the Vulcan language, depicting their social and mystic accomplishments."

The stones shown in the film were each separately modeled, cast and polished, using a resinous material.

Fletcher adds that, in accordance with his concept, Spock has a stone in his drawer which has great personal significance. "I used the pictograph on his costume in the first movie," he explained, "but I haven't had the opportunity to use the stone yet."

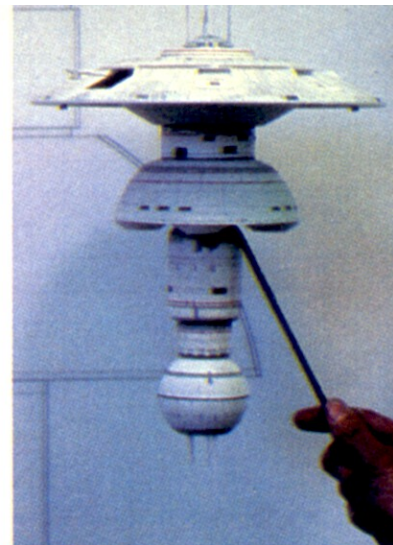
The costume crew on **THE SEARCH FOR SPOCK** had hoped to reuse the Klingon costumes featured in the first **STAR TREK** movie. "Everyone had decided that they liked them," Fletcher recounted. A dozen had been made for the movie but only six were found, for the most part in tatters.

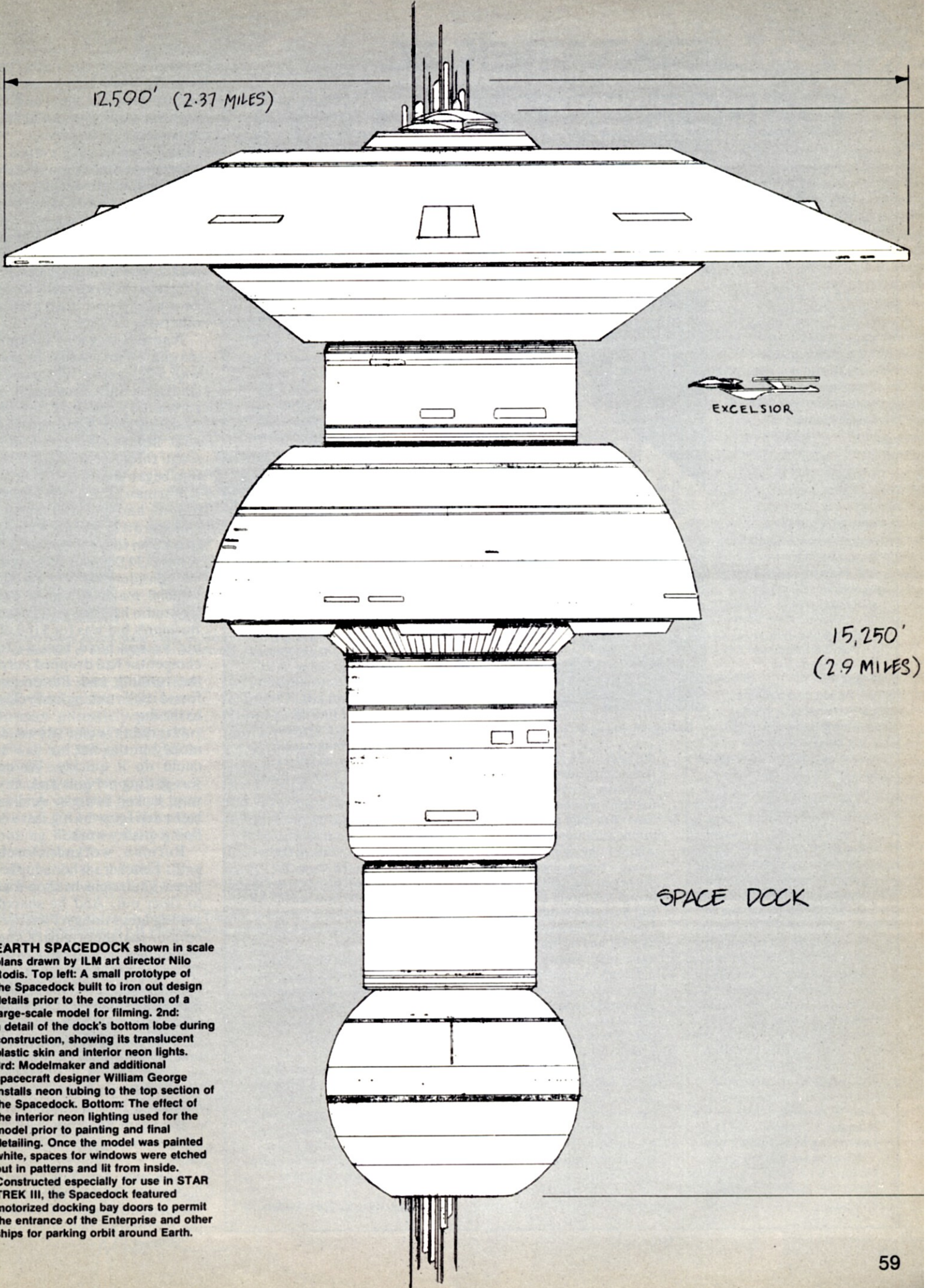
What happened he explained, was that an executive at Paramount had given his OK for the costumes to be used on an episode of **MORK AND MINDY**. If you look closely at the episode of that show in which Jonathan Winters played Mork's son, you may see, under silver paper and assorted junky embellishments, thousands of dollars in damaged Klingon outfits. The ones you don't see had been destroyed, he said, on publicity tours.

Fletcher pieced together what remained, though that alone took three months to do. And he did so always bearing in mind the exobiological exigencies of being a Klingon: "They are a race of reptiles," he said. "But I envisioned them as having descended from a race of crustaceans, who wore their skeletons on the outside. As they evolved, however, they retained their distinctive spines."

They also retained their bony-plated foreheads, which were first revealed in the first **Star Trek** movie. "But we tried to make them somewhat less brutal, less prominent, so that you get a better sense of the Klingons' individual faces."

"I always liked to think of them as authoritarian, almost feudal, like Japan had been. There's some of that in their





12,500' (2.37 MILES)

EXCELSIOR

15,250'
(2.9 MILES)

SPACE DOCK

EARTH SPACEDOCK shown in scale plans drawn by ILM art director Nilo Rodis. Top left: A small prototype of the Spacedock built to iron out design details prior to the construction of a large-scale model for filming. 2nd: a detail of the dock's bottom lobe during construction, showing its translucent plastic skin and interior neon lights. 3rd: Modelmaker and additional spacecraft designer William George installs neon tubing to the top section of the Spacedock. Bottom: The effect of the interior neon lighting used for the model prior to painting and final detailing. Once the model was painted white, spaces for windows were etched out in patterns and lit from inside. Constructed especially for use in STAR TREK III, the Spacedock featured motorized docking bay doors to permit the entrance of the Enterprise and other ships for parking orbit around Earth.

STAR TREK III

DEFOREST KELLEY

- Dr. Leonard "Bones" McCoy -

“The name of the game is money. As philosophical as we all get with the show, its the dollar that counts with the studio.”

STAR TREK's international message is one I certainly hope shows through in STAR TREK III—that of seeking out new life forms and having respect for each other and behaving with valor. The fact that we're all human beings of this earth and are not judged by what we look like. In the beginning, when we set about to film STAR TREK again, we were to do a 90 minute TV film. Had that been successful we would have done 6 specials a year. I would have liked to have seen that because then STAR TREK would have carried that message.

The bar scene where I try to charter a starship originally ended in a big barroom brawl. When the peace officer starts to take McCoy in, McCoy pushes him and he falls on a waitress who dumps his drink on another guy and it turns into a free-for-all. But something went wrong with the fight scene and they didn't want to restage it. It was too complex.

Trek has so many different ways to go. But the name of the game is money. As philosophical as we all get with the show, its the dollar that counts with the studio. As long as they're making an enormous amount of money on the show they will go on to another movie. What they have in mind and how long they intend to use all of us I don't know. Nobody is set for anything until they enter negotiations. They've discussed doing it for X amount of shows and then converting to a younger cast.

Paramount has begun to become STAR TREK indoctrinated. Producer Harve Bennett has read a lot and has found



DeForest Kelley as Dr. Leonard "Bones" McCoy.

the audience's affection for these characters. It doesn't mean you can push them over the fence in a negotiation. You can't. But they realize how the public feels. How disturbing it will be to bring in new people. There's been a chemistry from the beginning. Bill [Shatner] brings out things in me and I will bring them out in him. How many series have that. MASH had it. But you can't name many shows.

I don't like the two years it takes to do a feature. We're getting old so fast. The fans would have loved 6 shows a year. There's too much for Trek to do to wait so long.

It would have been hard to do STAR TREK on that special basis. It would have to have all the quality—you couldn't afford to have a cheap production. They're spending enormous amounts of money on the features.

Someone mentioned that we copied STAR WARS. I say

STAR WARS copied STAR TREK. George Lucas and Steven Spielberg picked up the ball when Paramount should have picked up the ball. We've been a tremendous influence on future generations of SF movie makers. Tribbles, for instance, began the first bar scene.

We have so many fans who grew up with us through high school and college and now they're married and have their own kids.

Our fans do not have antennae. They're a literate group overall. MENSA and NASA have been fans. As well as my physician, lawyer, and accountant. Closet trekkies. They're unreal. I find them generally a well-behaved, imaginative group. I've received letters from fellas who became physicians because of McCoy.

That's a hell of a feeling to see the Enterprise destroyed. It was when we did it. The ship had become like one of the characters on the show. I imagine there'll be a pretty big groan when the fans see STAR TREK III. As Spock would say, though, it was the logical thing to do.

I've never been an SF fan. When Gene Roddenberry was putting STAR TREK together he called me in and asked me to watch the pilot. I had not seen any SF and I was mesmerized. I told him it would be the biggest hit. We all had a feeling while making the first 6 episodes that we were doing something very special. I didn't know how it was going to be received but you had a feeling. Turned out to be more special than any of us ever dreamed.

Interview by Kay Anderson

clothing.”

In fact, Fletcher was asked to design the Klingon and Vulcan makeup for the show as well. He said he was delighted at being given the chance. “So often your concept is evaded or warped or destroyed by the makeup department. This way I was able to maintain a unified look for the film.

“I suppose Leonard [Nimoy] asked me to do that part of the makeup because he trusts me. He asked me to do many things he perhaps wouldn't have otherwise.”

Another reason Fletcher may have been asked to pitch in with the makeup was that the studio had procrastinated in contracting the work out. At least, so said Tom Burman, who landed the contract a scant three weeks before the film began shooting.

Burman said that Paramount had initially wanted makeup artist Werner Keppler to take on the job. But a bid of some \$134,000 was thought to be considerably beyond the \$50,000 makeup budget that the studio had first envisioned. Burman's bid was for \$160,00, but he was hired because his competitor had dropped out of the running and Paramount found itself running fairly close to the line.

“It didn't come down to money in the end but to who could do it quickly. Werner was getting nervous and, anyway, lacked interest. And we had a rep for working fast and doing quality work.”

Burman worked closely with Fletcher, who supplied him with designs he then tried to flesh out. And he shared, among other things, Fletcher's opinion that the original Klingon forehead would have to go. “It was just too cartoonish, and I didn't want a STAR WARS look in this movie. There had never been a good marriage between the forehead appliance and the actors' faces. We tried to keep them in character rather than have these obtrusive things on their heads.”

Doing the Klingons right, he said, took a good two hours each.

Although the Vulcan ears had given the makeup men a rough ride during the TV show, the technology had developed



Leonard Nimoy directs Robin Curtis as Vulcan Science Officer Lt. Saavik, a character created for the features. Curtis replaced Kirstie Alley, who played the role in STAR TREK II, an example of what happens to a performer that demands too much in negotiations with Paramount. In STAR TREK IV Curtis makes only a brief appearance as Saavik.

appreciably since. Fitting them individually for each actor, Burman ultimately produced about 150 sets of closeup ears as well as 300 pairs of background ears.

Completing Nimoy's Spock makeup required just an hour of work. "And we got his color looking healthier than it had on television."

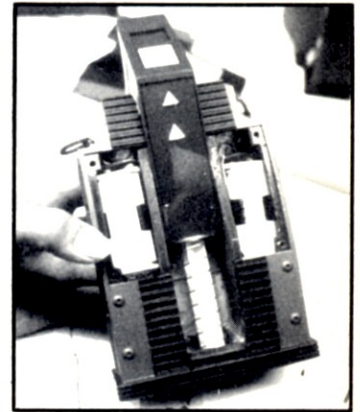
Probably the hardest thing for Burman was making one of

the younger versions of Spock featured in the movie look like Nimoy as he was transforming into an older version of the actor/director. This was accomplished by creating a duplicate of Nimoy's head and face, and creating appliances from soft polyurethane.

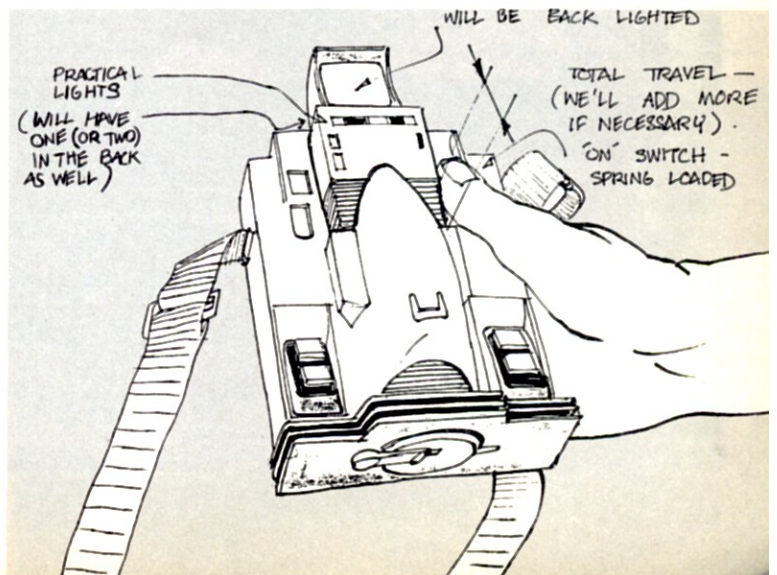
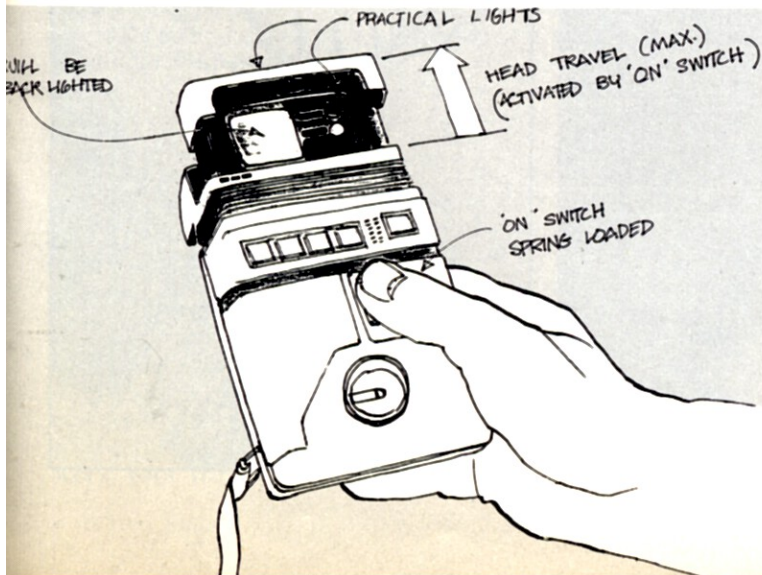
While Burman struggled to do several months of work in as many weeks, Fletcher, faced other, equally daunting tasks.

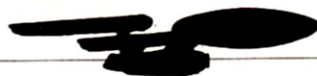
There were, for instance, some 250 Vulcans to be outfitted for the religious scene at the end of the movie. Fletcher had worked on costumery for the Ice Capades, and had designed and dealt in some 500 costumes for a Chicago opera rendition of Don Carlos. But with some 350 costumes in all to assemble for the Trek film, Fletcher found himself pressed.

He had the good luck, how-



ILM design sketches for the Federation Tricorder (below left) and the Klingon Tricorder (below right). Right: The Klingon model during construction at ILM showing battery compartments and spring mechanism for the operation of a pop-up TV monitor.





ever, of finding much of the brocades and metallics he required in store rooms on Paramount that held material dating back to the DeMille days. Fabrics that would have cost some \$200 a yard were available, he said, by the ton.

His greatest challenge in this production had been fitting out the Vulcan guards on the film with appropriate armor. "They were the most splendid variations of the clothes worn by Spock's father, Sarek. We gave them these gaudy armor and helmet sets with jeweled motifs and tried to make the stones seem to float on top of the armor."

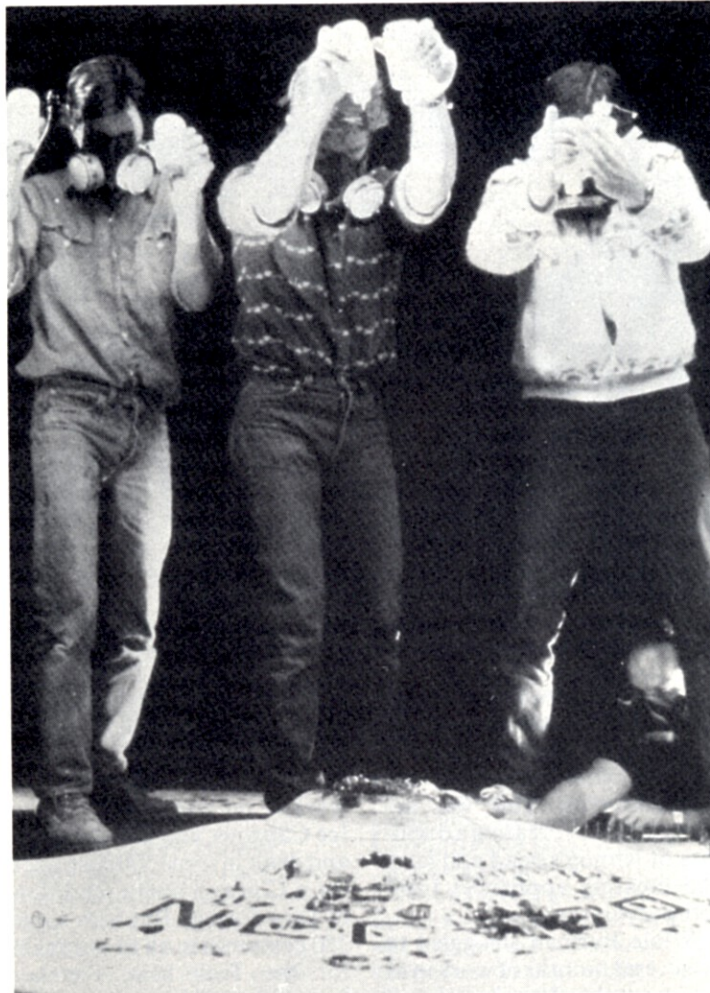
These outfits, however, were by no means as gaudy as the outfits worn by the cocktail waitresses in the film's bar scene. These came equipped with tracking lights. "I thought of these girls as 'electric bunnies,'" chuckled Fletcher.

Decking out Dame Judith Anderson, as the Vulcan high priestess, in a somewhat more stately manner proved almost as complicated. "She claims to be 5' 2", said Fletcher, "but she's really closer to 4' 8". And she asked me to do what I could to make her appear taller. Of course, I would have suggested it anyway."

Fletcher gave her the needed height by recalling a trick actress Lynne Fontaine used to pull. She would wear special, built-up shoes and wear her dresses some six inches to a foot longer around the hem. "She used to kick the dress away from herself as she

“We liked Dame Judith Anderson. When she came on the set, Shatner led the cast in a rendition of ‘There Is Nothing Like A Dame.’”

- Costume designer Robert Fletcher -



walked." But Anderson proved to have difficult feet, and fitting four-inch wedges into her red-leather shoes was problem-laden.

The job was handled by "Willies the Shoemaker" with his reputedly usual aplomb. Anderson didn't even complain that they looked terrible and had open toes. She was lifted onto a four-inch box and gained another few inches from her crown.

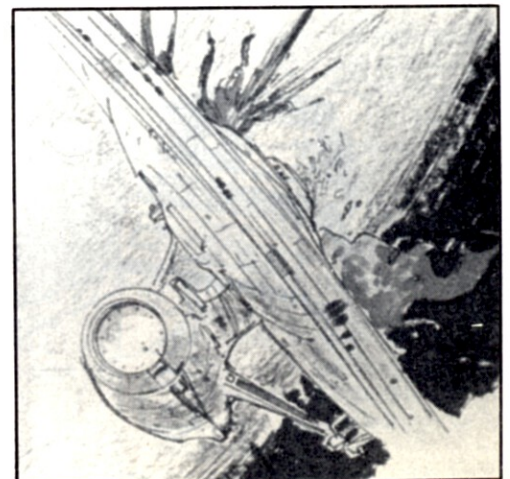
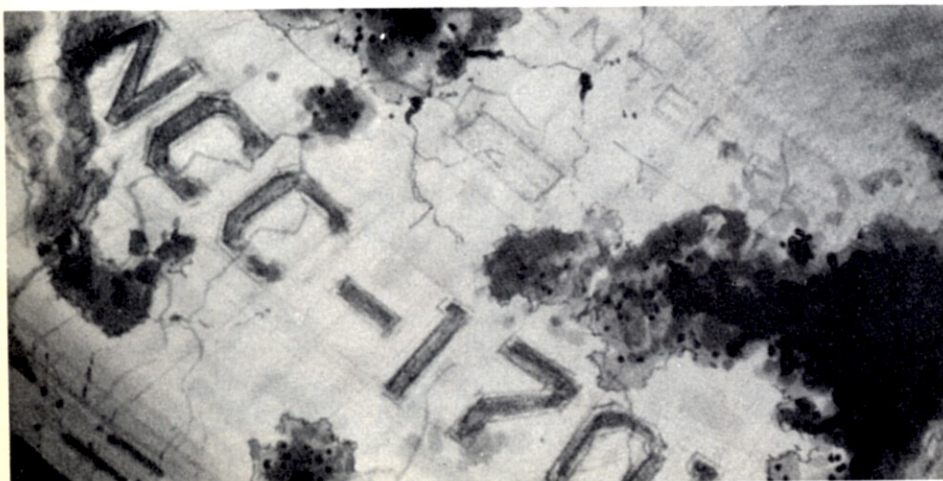
"They liked her on the set," Fletcher recounted. "When she first came on, Shatner led the cast in a rendition of "There is Nothing Like a Dame."

P rinciple photography for STAR TREK III: THE SEARCH FOR SPOCK began on August 15, 1983. Special visual effects were provided by ILM, working under the supervision of Ken Ralston. The on-set special effects supervisor for the film was Bob Dawson.

ILM contributed some 120 shots to the movie. Nimoy involved George Lucas' special effects company in most pertinent aspects of the production. He did this from a very early stage, saying that he did not want to get into a situation where he was essentially walking into ILM with a "laundry list" of work required by the production.

To help ILM produce the kinds of opticals, miniatures, models and props he wanted for the film, Nimoy insisted that the entire production be

DESTROYING THE ENTERPRISE proved to be fun for ILM effects supervisor Ken Ralston, who disliked the design of the ship. In addition to a small model built to be blown up, about 1/3 smaller than the 8-foot Enterprise model built by Magicam, ILM also constructed sections for destruction including a 6-8 foot saucer (above). ILM technicians are shown dropping acetone to melt the thin styrene plastic shell. Burning steel wool underneath created the glowing ember effect of explosions and fire when filmed at a slow frame rate of about 1/4 second. Below: ILM storyboards showing the destruction of the Enterprise saucer and the ship exploding in orbit around Genesis.





THE BIRD OF PREY faces off against the USS Enterprise in orbit around Genesis. The bird-like design of the Klingon ship was to indicate that it was actually a Romulan vessel commandeered by the Klingons, exposition in early drafts of the script that was dropped during production after designs for the ship were finalized. Right: ILM design sketches for the ship indicating the operation of its moveable wings, designed for use in landing and maneuvering in planetary atmospheres. Bottom: Building the ship's wing mechanism at ILM's modelshop.

storyboarded from start to finish. One of the production illustrators charged with working with ILM was Tom Lay, who had, in fact, worked on the previous two pictures as well.

Lay brought a varied background in landscape architecture and environmental design to these productions that began in television commercials. He later acquired feature credits at Disney and at Universal. On the first Star Trek film, Lay worked as "a utilities man for Paramount."

In the main, Lay did story sketches for STAR TREK III. But he also produced set sketches, sculpture and prop designs. "A lot of loose ends came my way," he said. Lay worked closely with ILM on such sequences as the Bird of Prey landing on Vulcan that was featured at the conclusion of the film. He reported that work with the effects house

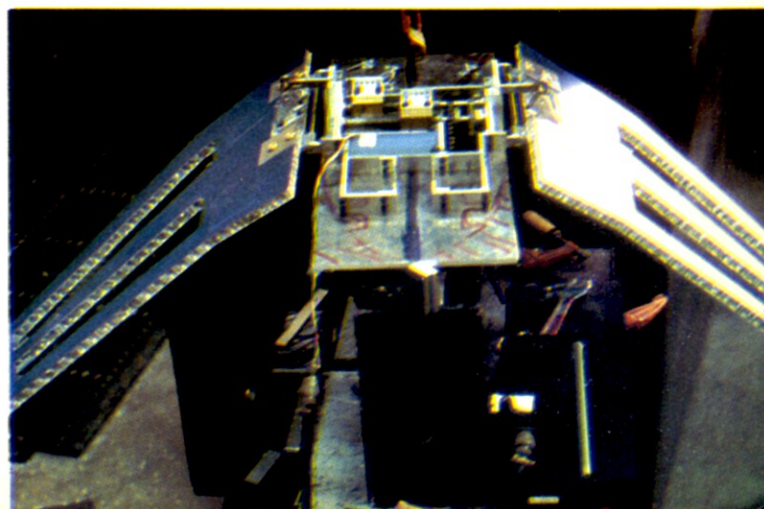
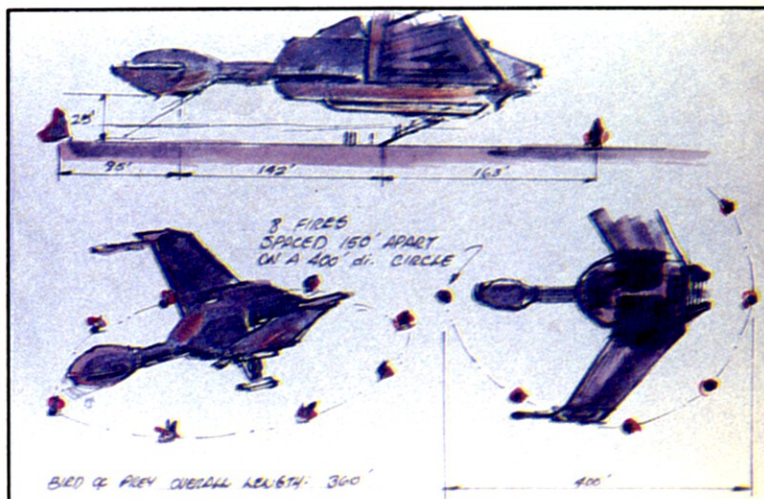
proceeded smoothly and efficiently.

Indeed, Lay claimed that the collaborative spirit that dominated the production enabled him to exceed the responsibilities normally attributed to production illustrators. One particularly distinctive bit of design contributed by Lay was the examination table in the Klingon Bird of Prey sick bay.

Lay's initial concept for the diagnostic table was, he admitted, "about as wild as I could get." The table was fashioned in the manner of a snake lying on its back with its head coiled above the prone body of a patient.

The instrument panel of this examination bed utilized assorted warm hues of red to suggest the opening of the snake's mouth. The sides of the diagnostic bed were equipped with fangs.

continued on page 68



STAR TREK'S ILM

INDUSTRIAL LIGHT AND MAGIC EFFECTS ADD MORE THAN A TO

By Allen Malmquist

The story goes that when STAR TREK II needed a final title for release, studio bigwigs, rejecting director Nicholas Meyer's Shakespearian suggestion THE UNDISCOVERED COUNTRY, chose STAR TREK II: THE VENGEANCE OF KHAN. But the makers of STAR WARS said no, no, no, too close to REVENGE OF THE JEDI, the planned title for their next release; they politely, or not so politely, suggested a name change. Thereupon came THE WRATH OF KHAN.

No hard feelings though, for let's not forget that it is also told that the success of the first STAR WARS film sparked sluggish Paramount chiefs into finally reviving STAR TREK.

But both of these are rather long distance effects. George Lucas and his gang affected THE WRATH OF KHAN, THE SEARCH FOR

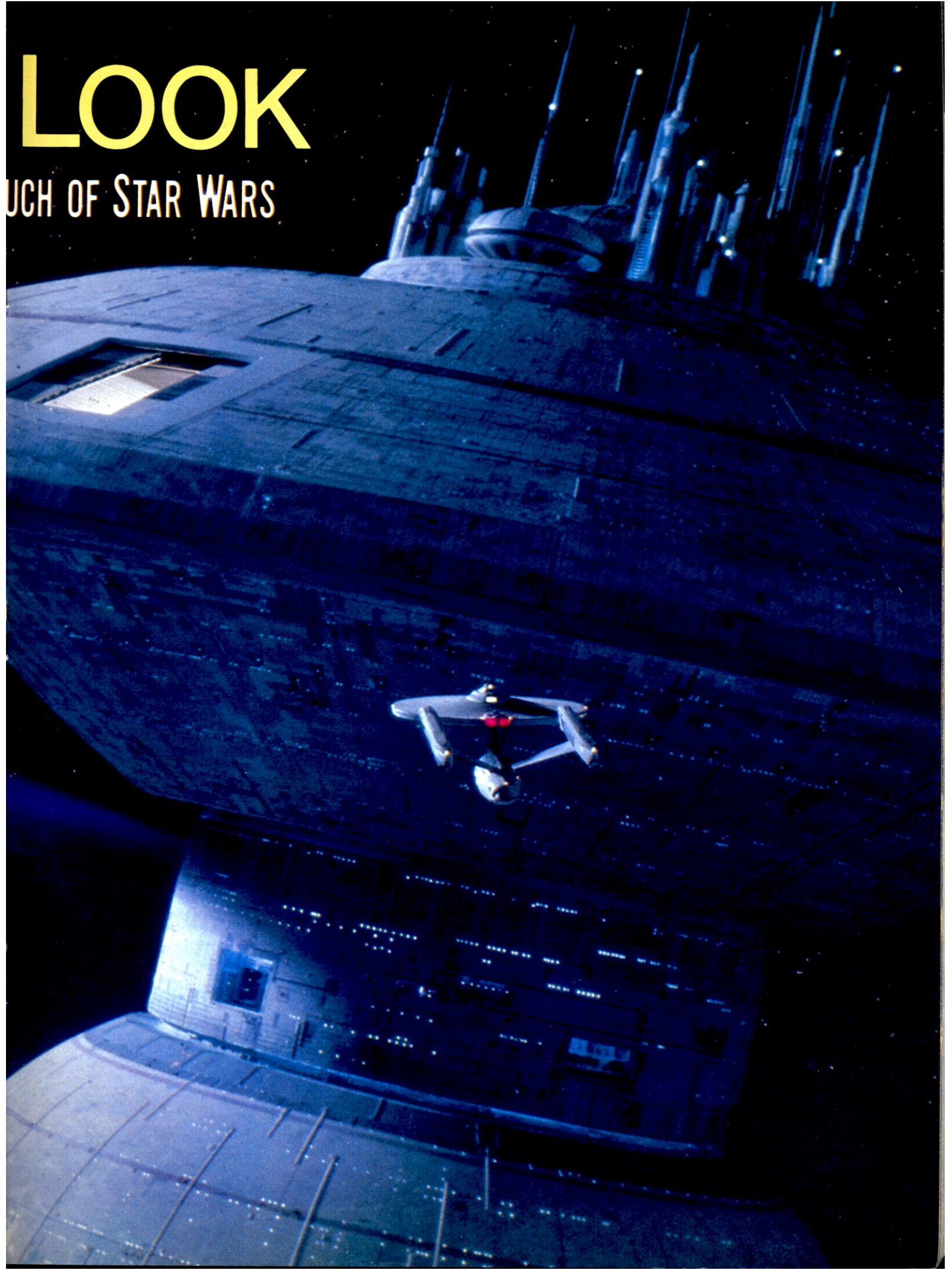
SPOCK, and THE VOYAGE HOME in a much more direct way: Industrial Light and Magic has provided the special effects for the last three STAR TREK films. Part and parcel came a touch of the STAR WARS universe.

Subtle things. The first STAR TREK motion picture—non ILM—included an on shipboard game, a three-dimensional puzzle of patterns involving, though not made specific in the film, interpersonal ESP. THE SEARCH FOR SPOCK includes a game too: in an earthbound bar, graphic World War I biplanes battle it out over a table top. This little touch came straight from the magic pens of ILM. But would the people of the peace-loving Federation desire, enjoy, a shoot 'em up game? As part of a motley subculture, as a form of popular entertainment, this duel shadows STAR TREK's 25th century society with the beat 'em voyeurism of a 20th century audience, instead of the more enlight-

The Spacedock's docking bay doors open for the Enterprise to enter in STAR TREK III: THE SEARCH FOR SPOCK, an elaborate ILM effects composite that shows the influence of STAR WARS on the look of the STAR TREK series since ILM took over the effects work. The small model of the Enterprise used for this scene was actually built from commercially sold AMT model kits with extra wiring for more lights.

LOOK

UCH OF STAR WARS





The battle-scarred USS Enterprise enters Earth Spacedock, where the USS Excelsior is already moored. The Excelsior, ILM's touted improvement on the Enterprise's starship design has a pudgy, boxier look with a secondary hull that looks like a closed tube of toothpaste squeezed mercilessly at its back. This is an improvement?

ened Federation philosophy expounded in the series.

Besides the type of game in evidence, space dock design has changed from the first to the third feature. Why a huge indoor bay to house space-going vessels? A lot of expenditure for a nonexistent gain. And guess what, the doors lock in STAR TREK IV. The spiderweb grid of STAR TREK: THE MOTION PICTURE made much more sense—and much more visual delight. But the delicate structure's beauty eluded ILM. They prefer revamping recognizable 20th century design with little actual scientific speculation—no trac-

tor beam, but rather running lights, for ships that are, anyway, full of sensors; they prefer big solid objects with clear-cut shapes.

The ILM look is exemplified in the banking, sharp-edged Rebel and Empire fighters of STAR WARS. This influence is seen in STAR TREK III & IV's Bird of Prey, a small vessel broken up into numerous facets, here combining curved and straight lines. Acceptable, since this style fits in with what may be termed the Klingon aesthetic. It leads to a number of beautiful shots in STAR TREK IV, including that of special effects' bane, water.

But STAR TREK III's Excelsior! The increased depth of its saucer section makes for a pudgy look, right-angled engine pylons give the ship a boxier outline, and the redesigned secondary hull looks like a closed tube of toothpaste squeezed mercilessly at its back. These alterations add up to a starship whose look matches its inept performance in the film; certainly no rival for the majestic USS Enterprise.

This Federation stalwart, from the old days of Pike's command, to three seasons under Captain Kirk, to more adventures through animation and the printed word, all the

way to hang in the Smithsonian Institute, then revived and revitalized for a series of new feature-length adventures—the USS Enterprise, in its combination of grace and strength, and in its mere existence, is, and may I say always will be, the symbol of STAR TREK.

Its smooth, sleek look says something about this fictional universe, just as the grubbed-up, detailed ships of STAR WARS reflect the style of Lucas's opus. But ILM effects supervisor Ken Ralson takes every opportunity to voice his distaste for this interstellar icon, and his glee in getting to destroy it in STAR TREK III.

Despite the illogic of the Spacedock's enclosed setting, and ILM's pathetically old-fashioned design for a cafeteria-style dining room, ILM's composite effects shot of the Spacedock interior is nevertheless captivating in its scope and beauty. Right: Playing an extra during blue-screen photography at ILM is cinematographer Charles Correll.





“ILM prefers big solid objects with clear-cut shapes, revamping recognizable 20th century design with little scientific speculation.”

- Star Trek's ILM Look -

True, the Enterprise may be a more difficult model to move, light, and shoot, as the long shots of STAR TREK require more work than the quick-cut action of STAR WARS, but so be it. The beauty of the Enterprise is the beauty of STAR TREK. And a man who considers it “ugly” should find work some place else.

Still, professionalism seems to have triumphed so far, for the ship shines in all four features. ILM has done a considerable amount of fine work for STAR TREK. Even the interior space dock shot of the Enterprise, in spite of its illogical setting and a pathetically old-fashioned cafeteria set, captivates in scope and beauty. No idea of ILM's has done irreparable damage.

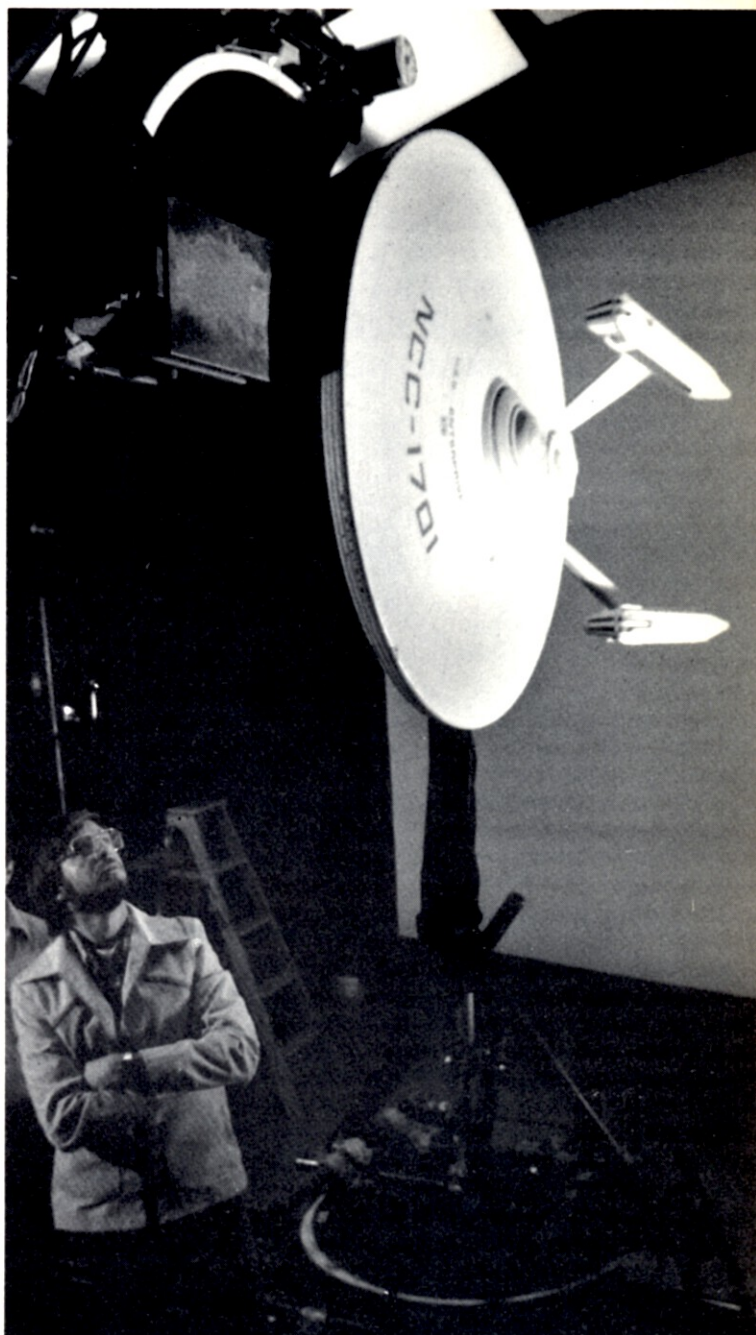
But the overall style is just not STAR TREK. It's STAR TREK, with a hefty dose of STAR WARS. Even worse, the ill-suited effects of ILM are only a symbol for the failure of THE WRATH OF KHAN, THE SEARCH FOR SPOCK, and THE VOYAGE HOME overall: the filmmakers have yet to capture the identity of Gene Roddenberry's creation.

STAR TREK III's low-life bar scene, like the space dock, is a BUCK ROGERS-ish reflection of today; certainly a rather trite cinematic idea in comparison with the evolving, unifying consciousness of humans suggested in the novelization of STAR TREK: THE MOTION PICTURE. Worse yet, the biplane game reflects a growing violence in the films' plotlines. And ILM's glee in destroying the Enterprise is dwarfed by the stupidity of a writer telling them to do so, and the internal illogic of the event: why not phaser the Klingons who beam over, or gas the room, or fly off in the ship's detachable saucer, or a shuttlecraft—try another tactic en-

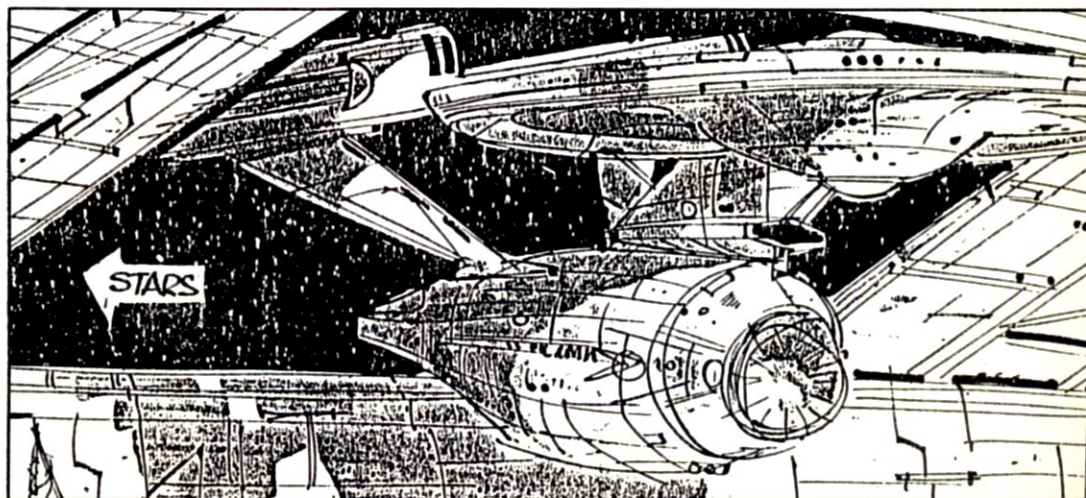
tirely, anything but destroy the Enterprise and pin all hopes upon a planetside conquest of the Klingons and their ship.

When producer Harve Bennett and Paramount Pictures discover the heart of STAR TREK, then they will get its visual style back on track too. Such falls more in line with the art of Douglas Trumbull (2001, SILENT RUNNING, CE3K, STAR TREK: THE MOTION PICTURE), but ILM can handle the job; they are among the top of their craft, and with a little effort and imagination can undoubtedly infuse their effects with the moral and scientific advancements of STAR TREK's society, and the gracefulness of this universe.

Let Kirk join forces with Kruge like he did with Kang in “Day of the Dove,” not kick him off the cliff like some evil Emperor. And let the Starfleet builders set to work. Although the Enterprise is back at the end of STAR TREK IV, a film with good but not delicate effects, the ship in all her grace and beauty needs to soar again—and take STAR TREK with her. □



STAR TREK III effects supervisor Ken Ralston mounts a model of the Enterprise for blue screen photography at ILM. Ralston has often voiced his distaste for the design of the ship. Below: ILM's storyboard concept of the Enterprise entering Spacedock. ILM's concept of an indoor garage in outer space makes little sense, and fails to match Douglas Trumbull's work in the original.



STAR TREK III

TOM LAY - Illustrator -

“As far as I’m concerned Leonard Nimoy and Spock are the same guy. Those ears are there whether he’s wearing them or not.”

The most impressive aspect of the picture was Leonard Nimoy. You’ve just got to know that that guy is from outer space. Those ears are there whether he’s wearing them or not. You feel like you heard all your life this is a brilliant logical person on TV. When you meet him in real life you just can’t discard that. It’s intimidating. As far as I’m concerned he and Spock are the same guy. It would surprise me when he’d smile.

Nimoy has a wonderful smile. He is very logical, meticulous. For a guy who was directing for the first time, everybody had an awful lot of respect for him.

I worked on Trek III for about 5 months. Toward the end of live-action I remember being in the production office. The production construction coordinator was in the back room with the lights out with his feet up on his desk. Production designer Jack Chilterberg had his back on the floor. I was sitting on a chair in a stupor. We sat there for half an



Illustrator Tom Lay with a matte painting design.

hour. We’d given everything we had to give. Leonard Nimoy had been working on the picture for 6 months or a year and had to work on it long after that. So you can see how tiring it must have been for him.

Nimoy had to do many things for the first time. He never showed that he was scared. He finished exactly on schedule. We had rough bumps where things didn’t work out the way we thought

they would and there was no finger pointing, no covering up.

Finally, after we discussed one problem quite a bit I remember producer Harve Bennett saying, “Well, we all saw it and we were all wrong.” We had a problem with one of the backings. It looked beautiful as a small sketch and it evolved through four sketches and we blew it up big and it turned out different. We solved it eventually. They put some smoke and lighting and we got a mood piece out of it.

On the first STAR TREK I was a utility man for Paramount. I was also on STAR TREK II, designing Khan’s ship and some of the Genesis planet. Fantasy work is interesting because the possibilities are greater. You aren’t limited by what exists. What’s funny about that is that mostly young kids go to see these things. They see a ray gun from an old Buck Rogers movie and will spend their lifetimes trying to create them.

Interview by Kay Anderson

An example of Lay’s storyboards for STAR TREK III: Bones encounters the Vulcan High Priestess. Lay boarded the script as an aid for first-time director Leonard Nimoy, and also worked on designing the special effects in conjunction with ILM.



He explained that he had come up with the design by thinking about threatening objects. “I found that it’s hard to come up with an original threat. Most of the things that scare us originate with objects we identify as dangerous. It comes down to a variation of fangs and horns and vertical pupils—they almost always have animal origins.”

This particular design, unfortunately, never made it through the production. It was brilliant but it was also costly.

More painful, however, was the cutting from the final print of another of Lay’s designs—the Vulcan Hall of Ancient Thoughts. The Hall, obviously one of the hotter tourist spots on Spock’s homeworld, reportedly featured large heads set atop columns and illuminated by large balls of flame. The sculpture featured in the Hall towered some 20 feet high.

According to set decorator Tom Pedigo, the heads perched atop these columns were actually photographic cutouts possessed of considerable depth.

The scene showcasing the Hall was cut because the Vulcan episode, which included a procession also not seen in its entirety in the final cut, seemed to drag on interminably.

ILM took more than the usual cue from sketches in STAR TREK III. According to Ralston, much of the model work in the production originated from sketches instead of blueprints. Ultimately, Ralston has indicated, ILM came up with a handful of prototypes, based upon these sketches, for the space dock. The Klingon spacecraft required two, the Merchant ship and Grissom, several.

Reportedly, the space dock underwent several bouts of redesigning in the course of one day, while Nimoy, Bennett and Ralph Winter, the film’s associate producer, threw out suggestions.

Ralston was said to have been especially enamored by the shooting angles presented by the Klingon Bird of Prey model. The Enterprise, on the other hand, had been making the people charged with shooting it crazy for years.

“There was never truly a good angle on the damned

thing," complained production designer John Chilberg.

Chilberg added that the Klingon Bird of Prey had originally been intended to be a Romulan spacecraft commandeered by Klingons. "That exposition got lost in the editing," he said. "By the time they decided on that we were already building the thing."

Set designer Cameron Birnie recounted having worked the bottom of a spacecraft set on Vulcan which had extended landing gear. ILM was charged with putting the rest of the shot together. "They'd be there looking over our shoulders," he recalled. "There would be times that we didn't know which way to go. They'd say, 'You can design this thing any way you want to. But it has to be in the right shape so we can fit our stuff into it.'"

Other noteworthy ILM contributions to the film included the design of Klingon props and hand weapons as well as the Klingon "dog," which was intended to resemble a cross between a wolf and a lizard.

Graphics for the film were subcontracted out to a Northridge artificial intelligence company as well as to firms in Washington and Toronto. These not only provided the rough-hewn triangular lettering on the Klingon vessel but the primitive graphics visible on the merchant ship and Federation graphics as well. These companies also fed graphics



ILM effects supervisor Ken Ralston (below left, wielding a centipede) and Christopher Lloyd as Klingon Commander Kruge take direction from Leonard Nimoy on the Genesis set at Paramount during filming of the scene where the giant bugs attack Kruge.

into the computer screens so ubiquitous on the film's various sets.

According to associate producer Ralph Winter, these firms undertook the work at cost for the credit. For the most part, electronics for the production were procured from an outlet in the San Fernando Valley. The first two Star Trek films had back-projected monitors visible on the sets. But

according to Chilberg, the noise generated by the projectors forced the producers to loop in every bit of dialogue used in those scenes.

Chilberg said that on STAR TREK II the monitors had been rebuilt to lessen the ruckus. "But on this show we couldn't afford to do that. Basically we adapted the sets to the monitors we had."

Winter added that there had

Cast & Credits

A Paramount release. 6/84, 100 mins. In color and Dolby. Directed by Leonard Nimoy. Produced by Harve Bennett. Executive producer, Gary Nardino. Screenplay by Harve Bennett based on the STAR TREK TV series created by Gene Roddenberry. Director of photography, Charles Correll. Editor, Robert F. Shugrue. Production designers, Cameron Birnie and Blake Russell. Art director, John E. Chilberg II. Costume designer, Robert Fletcher. Set decorator, Tom Pedigo. Sound, Gene S. Cantamessa. Music composed by James Horner. Special makeup appliances created by the Burman Studio. Makeup artists, Wes Dawn, James Kail, & James L. McCoy. Special effects supervisor, Bob Dawson. Special effects crew, Rocky Gehr, Thomas R. Homsher, Dennis K. Petersen, Tony Vandenecker, & Peter G. Evangelatos. Illustrator, Tom Lay. Special visual effects produced at ILM. Supervisor of visual effects, Kenneth Ralston. Visual effects art directors, Nilo Rodis & David Carson. Optical Photography supervisor, Kenneth F. Smith. Supervising modelmaker, Steve Gawley. Additional spacecraft design, William George. Modelmakers, William Beck, Sean Casey, Richard Davis, Michael Fulmer, Ira Keeler, & Jeff Mann. Matte painting supervisor, Michael Pangrazio. Production supervisor, Warren Franklin. Creature supervisor, David Sosalla. Production coordinator, Laurie Vermont.

Kirk William Shatner
 Spock Leonard Nimoy
 McCoy DeForest Kelley
 Scotty James Doohan
 Chekov Walter Koenig
 Sulu George Takei
 Uhura Nichelle Nichols
 Saavik Robin Curtis
 David Merritt Butrick
 Traine Foster Phil Morris
 "Mr. Adventure" Scott McGinnis
 Commander Morrow Robert Hooks
 Spock, Age 9 Carl Steven
 Spock, Age 13 Vadia Potenza
 Spock, Age 17 Stephen Manley
 Spock, Age 25 Joe W. Davis

Leonard Nimoy directs Carl Steven as Spock age 9 in the scene where he is found by Lt. Saavik (Robin Curtis) and Kirk's son (Merritt Butrick) on Genesis, amid a plastic snowscape set constructed on the soundstages of Paramount studios in Hollywood.



been talk of replacing standard Trek issue communicators in the production for watch-televisions such as Sony has put on the market. "But it proved too expensive," he said.

ILM shot the picture in tandem with the production's director of photography, Charles Correll, using a massive Vistavision camera. Correll and ILM used the same stock in order to avoid obvious jumps from one camera to the other.

Associate producer Ralph Winter had been heard bragging during the production that, "There wasn't a single thing in the movie that you could buy in a store." Well, almost. There was a drinking glass with a swirl straw featured in the bar scene that had been purchased at Bullock's.

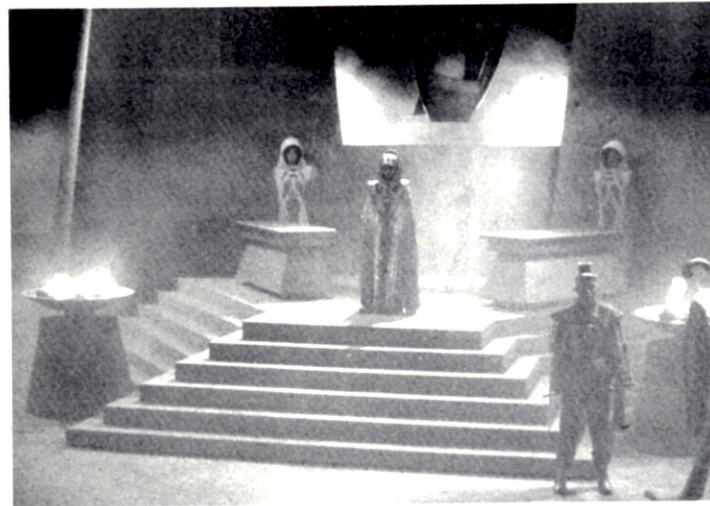
"Most everything else had to be custom-made," explained set decorator Tom Pedigo. Take the officer's lounge, for instance. Pedigo got hold of some stereo chairs and recut them. They were then upholstered on the lot.

The main trick, explained production designer John Chilberg, "was staying within the parameters of the original show. You can't stray too far without risking audience rejection."

Chilberg regarded these parameters with pronounced ambivalence, finding them alternately "a great pain" and "a relief." Chilberg also worked on **BATTLESTAR GALAC-**

“You realize at some point that a drinking glass is still going to look like a glass 500 years from now. The thing still has to hold water.”

- Production designer John Chilberg -



TICA, where he had not been "saddled with an entire liturgy."

"He had come to that series lacking any experience in science fiction filmmaking. Chilberg had assured a dubious Glen Larson that this would enable him to approach the show from an unbiased angle. "And we worked hard to give it the feel of a completely different time. We were careful not to look like any of the other SF shows." Nevertheless, the production was sued by George Lucas for copying **STAR WARS**.

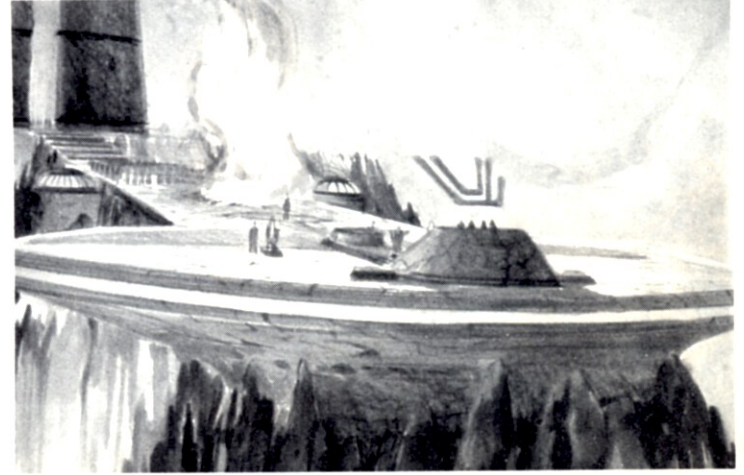
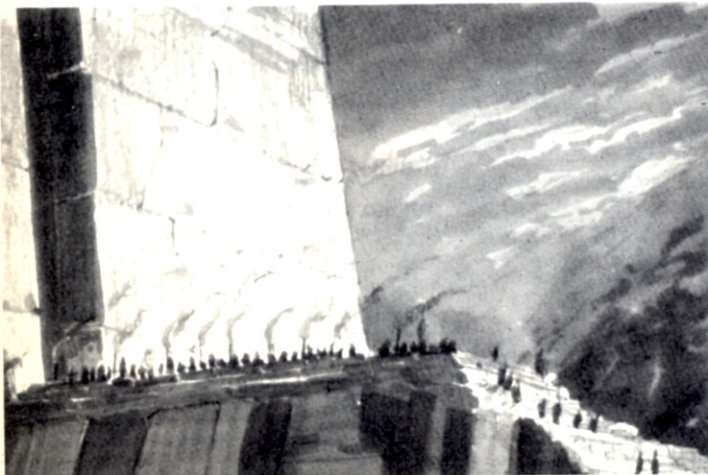
Star Trek, however, had its own rules. It was Nimoy's encyclopedic grasp of the Star Trek liturgy that made him a shoo-in for the job of director.

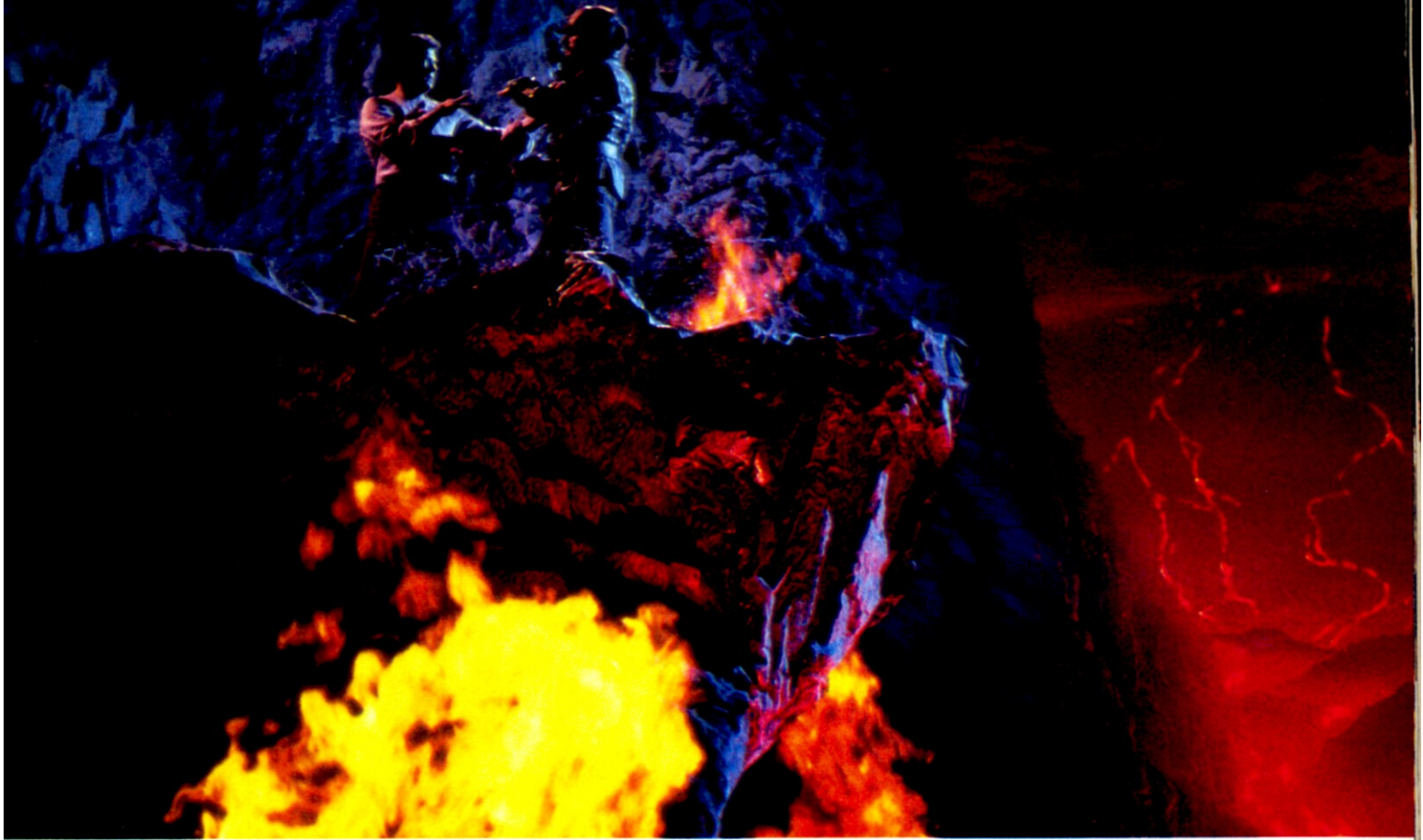
In the main, however, Chilberg and crew pursued functional forms. "You can't get very far beyond the state of knowledge today," he noted. "You realize, at some point, that a drinking glass is going to look like a glass 500 years from now. The thing still has to hold water. "You really can't go too far out of your own time frame."

"For Star Trek," added Pedigo, "we had to find a style that exists now but which could also exist in the future. We opted for art deco because geometric forms will always be around."

Even settling on a color scheme for the movie meant consulting the *Star Trek Compendium*. "Star Trek's characters are very human," said Pedigo. "So we had to stay away from cold colors because we'd get a cold effect that

VULCAN REBIRTH results in a poignant meeting between Spock (Leonard Nimoy) and Kirk (William Shatner). Above: Dame Judith Anderson as the Vulcan High Priestess amid art director John E. Chilberg, II's ceremonial set featuring a floating sculpture that symbolizes the Vulcan salute. Below: Preproduction concepts painted by ILM of the parade leading to the ceremonial temple (left), a scene filmed but cut in editing, and a view of the cliff-top temple that incorporated the idea of a ceremonial fire, not used.





would undermine the characters.”

Chilberg noted that the color scheme had been more or less settled on in accordance with the preceding film. The Enterprise color scheme would remain a series of blue-gray tones, indicative of a cool, military look.

Chilberg found himself forced to repaint the Enterprise bridge floor however. He discovered that it was just too black to photograph well. Because the initial black did not reflect light, the bridge stations, as they had appeared on STAR TREK II, had looked like “holes in the wall.” Chilberg instructed his crew to lighten the floor by a factor of 30%, making it gray.

Kirk’s San Francisco apartment was done in the same warm, earthy tones that had distinguished it during the second film in the series, and came replete with nautical antiques from Paramount’s prop stores and rentals from Modern Props.

The only distinctive area on the Enterprise that underwent a drastic color-change was Spock’s private quarters. They had always been gray, but

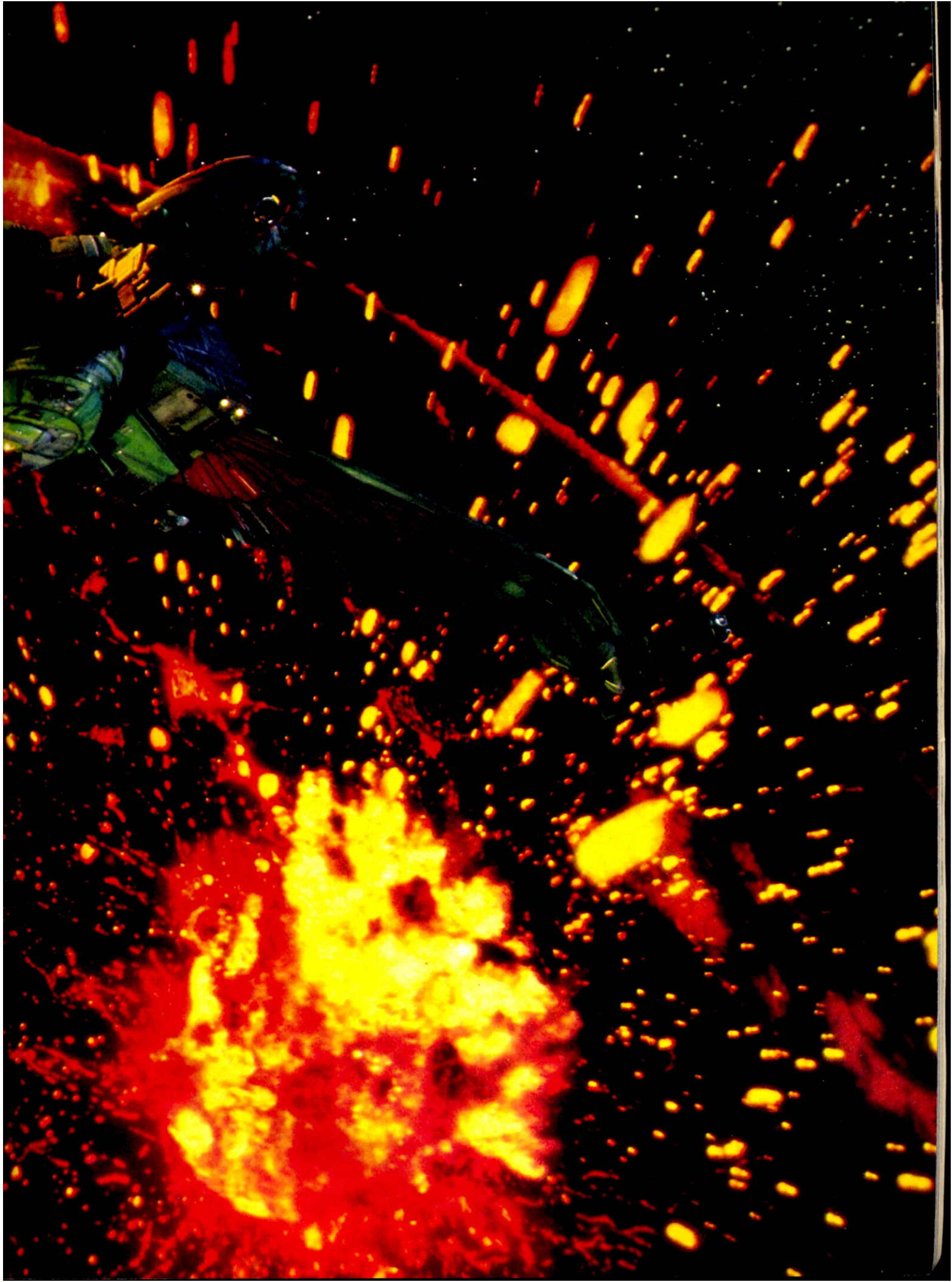
KIRK VS. KRUGE In the climactic showdown on Genesis as the unstable planet begins to explode, a colorful matte shot involving pyrotechnics on Paramount’s stage 15 (left) combined with ILM’s matte painting of fiery lava and rolling cotton ball skies (right). Right: An ILM preproduction painting of Kirk cradling Spock’s body after Kruge’s defeat, about to beam off Genesis as it falls into its sun. Below: The final effect as realized by ILM, which was edited out of the film, probably because ILM’s concept of a brilliant sunrise effect, while visually dazzling, had no logical explanation and would have confused audiences.





GENESIS EXPLODES as Kirk and his crew escape in the Klingon Bird of Prey, a stunningly beautiful and dramatic special effects shot created by ILM. The lighting and angle of the ship was designed to show-off the stained-glass-like markings of the ship's wings, conceived by effects art directors Nilos Rodis and Dave Carson. Below: ILM effects supervisor Ken Ralston adds a dollop of smoke to the planet's surface during filming.







KRUGE'S PET wasn't in the film's script, but was an idea dreamed-up by ILM effects chief Ken Ralston, who is shown (left) setting up the creature effect at Paramount, with actor Christopher Lloyd. Ralston operated the creature as a hand-puppet from a space underneath Kruge's command chair. Built by David Sosalla with cable actuated face, ears and jaw, the puppet required three off-camera operators in addition to Ralston. A bladder inside added a breathing effect, and limited leg movement via rods provided the suggestion of mobility. Above: Readying the puppet for closeup insert shots during a red alert filmed at ILM.

Nimoy did not feel that this expressed the Vulcan look he was aiming for. His quarters were brightened with deep reds, orange and amber. The unusual mural on Spock's wall was based upon the design of the Sparklett's water company logo. It was comprised of thousands of sequins hung from pins.

Other examples of Vulcan symbology in the film were

somewhat less haphazard. The large symbol viewed in the Vulcan temple, for instance, had been designed as a stylized version of the Vulcan split-fingered salute. Chilberg said that he had done the original sketches for the symbol, a 12' high construct which was fashioned from plaster and styrofoam and afforded the appearance of floating.

"The edifice," Pedigo elabo-

rated, "was designed to have a utilitarian sculptural effect. It was intended to look as if it was sculpted out of stone."

Another set that provided its designers with a great deal of fun was the bar. Set designer Cameron Birnie noted that it had been fashioned from a revamped Enterprise sick bay.

According to actor DeForest Kelley, there had been talk during the storyboarding stage

of walking McCoy down the street leading into the bar, so that a greater variety of aliens could be glimpsed. "We were going to locate the Star Wars bar across the street," he declared.

Although the set designer is generally responsible for translating the art director's vision of a set into a blueprint that the carpenters can work with, Birnie said that he had been given

MICROBES grown to gigantic proportions due to the Genesis effect swarm around Spock's empty casket when discovered by Kruge and his crew (right). The effects props were built by David Sosalla and John Reed of ILM and operated on Paramount's stage 15 by effects supervisor Ken Ralston (left), who reclined out of view beneath the set.



input into the design of the bar and other sets by Chilberg.

Less amusing was the process of painting a backing for the Vulcan temple area where Spock was to be reacquainted with his body. The backing was intended to convey that the temple was located high atop a mountain, in a mountainous area. The illustrator responsible for the painting had researched the problem thoroughly and determined that if one were really atop a mountain and if mountains were only scattered in the foreground, the only thing that would be visible in the background would be sky.

"The argument we had," recalled Birnie, "was that if all you could see was sky, how'd you know you were high up?" The solution that presented itself was to play with the horizon line. And so, a very expensive backing was painted on the stage, extending some 250 degrees along the set.

But the horizon-line was placed too high and it looked, said Birnie, "like the temple was situated in a crater." Needless to say, it was repainted.

Creating the Genesis planet set was probably the most complex task facing Chilberg and his crews. The set occupied the whole of Paramount's Stage 15, otherwise known as the DeMille stage, in recollection of his parting of the Red Sea on its premises. It is one of the largest stages in Hollywood.

The set, which eventually measured in at 300 feet x 100 feet, was built to encompass a number of particularly varied settings, where a desert scene and a lush tropical scene could be set up alongside a snow-swept area and another to stage the volcanic confrontation between Kirk and his Klingon nemesis, Kruge.

Two Genesis sets were constructed, in fact—one for live action and one for miniatures. The Genesis set was first rendered in a series of sketches. But because of its vast size, models of the set were eventually constructed and then cut up into sections three to four feet in scale, and from four inches to a foot in height.

STAR TREK III

BOB DAWSON

- Special Effects Supervisor -

“I fell in love with Leonard Nimoy. He’s a very compassionate person and understands mechanics. He took an interest in everyone.”

You’ve got to get effects right the first time cause there’s no second time. That means that you have to tell them to shoot something else for two weeks while you re-rig it.

We did a couple of close-ups during the Genesis planet eruptions. Bill Shatner first, and Leonard Nimoy right over the fissure. Shatner grabs a hold of Nimoy while we open up the ground and we’ve got the flames shooting out. Then they pull back and that’s when all hell breaks loose.

The actors weren’t startled. A lot of them I worked with before. When you do effects with pyrotechnics that are tricky—and they’re not dangerous—your timing has to be perfect.

We had 3 cameras for the Genesis eruption scene on Stage 15. That wasn’t tricky because there were no actors or stunts involved. It was just showing the mass destruction of the planet. For the big destruction scene I had a 14-man crew.

The snow we used on Genesis was plastic. We dropped it from as high as we could get. To make it look like a blizzard we had two Ritter fans going. The set gets extremely noisy. You get a terrific headache out of this kind of a sequence. You communicate with hand-signals. Radios are no good. The fans are 5 feet in diameter and can be wheeled around.

We did a lot of explosions on the Enterprise. Time has progressed quite a bit from the series, even from the motion



Filming Kirk at the edge of a Genesis precipice after he has defeated Kruge, as nap-gas flames erupt from fissures in the set. Below: Kirk retrieves Spock's body.



Below: Director Leonard Nimoy (wearing goggles) prepares for a take of the Genesis destruction effects, whipped up by a pair of large Ritter fans on stage 15.



pictures. We figured it was time to get something bigger, more elaborate. They plan to do that in the next one.

The Enterprise set we blew up was the one used on STAR TREK II and also on STAR TREK—THE MOTION PICTURE. Using a wide-angle lens, we made it look like it was huge. But the set really was huge.

We blew up the bridge with

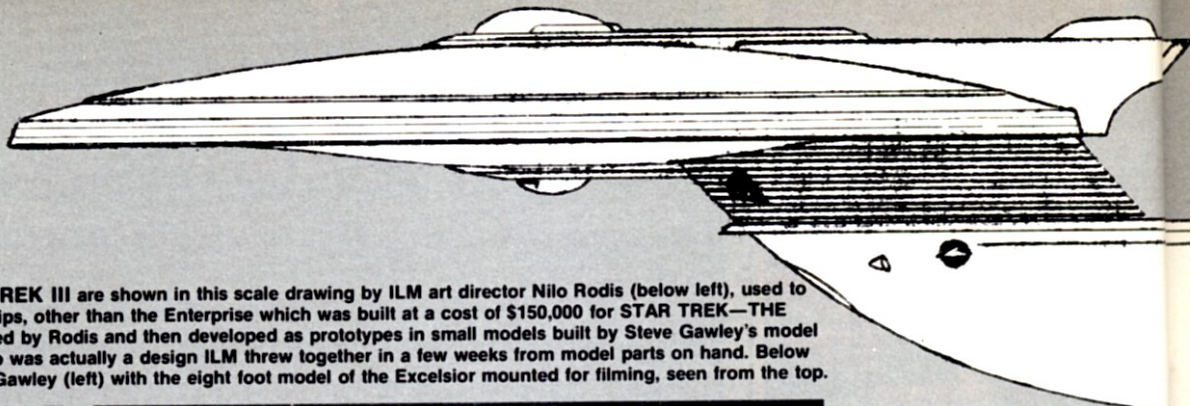
2 oz and 4 oz bombs and gasoline. Once it's all loaded, you run your detonator wires back to the camera because you want to be there if the camera isn't working right or if the director isn't pleased with someone being at a particular spot. Then you start calling off numbers. You may run it through a dozen times so everybody knows. Because once you start firing things off you can't stop and go back.

I pull the trigger, not the director. If anything happens, it's my fault. You can't look at a lot of explosions by yourself. I take the main explosion, if there are any performers involved. The background explosions I give to my other men, who are with me all the time. You can talk it up too much, to the point where it gets everyone nervous.

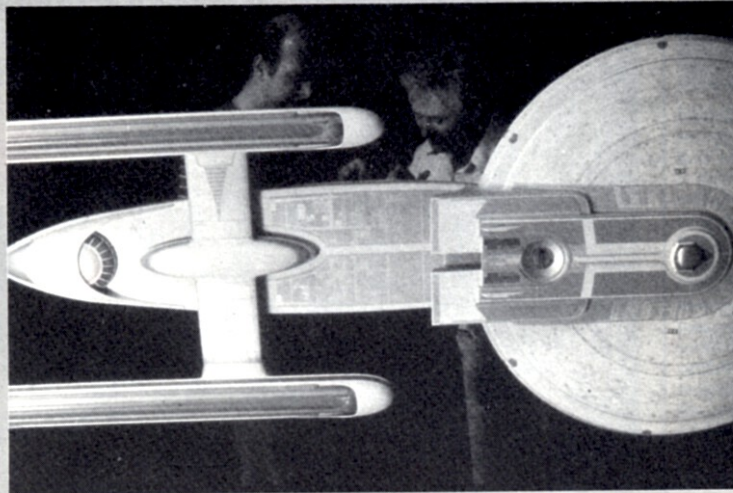
Some stunt people brought down an air ram—it's a platform you stand on, like a scissors. The stunt man has his own button. I tie his line into my explosion. He sits on top of that thing and sets himself off. It knocks him in the air.

I fell in love with Leonard Nimoy. He's a very compassionate person, and understands a lot about mechanics. If you told him you were having a little trouble with the wiring he knew exactly what you were talking about. When I told him I needed time, he would shoot something else and wouldn't go into a rampage. He took an interest in everyone.

Interview by Kay Anderson



THE SPACE SHIPS OF STAR TREK III are shown in this scale drawing by ILM art director Nilo Rodis (below left), used to illustrate their relative size. The ships, other than the Enterprise which was built at a cost of \$150,000 for **STAR TREK—THE MOTION PICTURE**, were first sketched by Rodis and then developed as prototypes in small models built by Steve Gawley's model department. The small Merchant ship was actually a design ILM threw together in a few weeks from model parts on hand. Below Right: Supervising modelmaker Steve Gawley (left) with the eight foot model of the Excelsior mounted for filming, seen from the top.



These sections, replete with miniature versions of the truss systems required to create the earthquake fissures, were then turned over to the carpenters. According to Cameron Birnie, this made it easier for the carpenters working under his direction to visualize exactly how the set designers wanted it to look. "It basically eliminated the errors you would otherwise expect in transferring a

drawing into a finished product," added Chilberg.

"It's fairly common to build this kind of set this way," said Birnie. "Of course, you don't build too many sets like this one in the course of a career."

The earthquake section of the Genesis set, said special effects supervisor Bob Dawson, was rigged in much the way that he had rigged a similar set for the production of

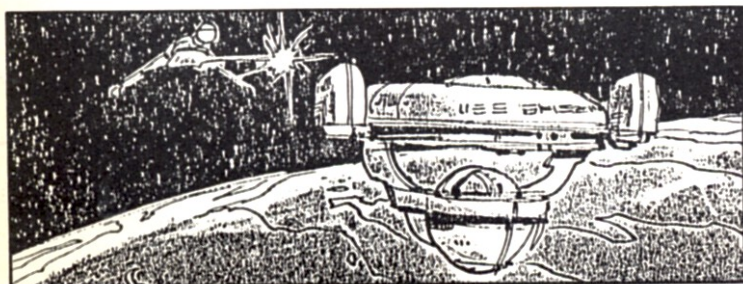
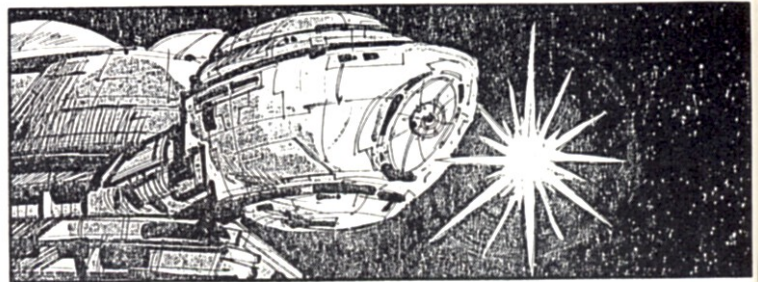
SHOGUN.

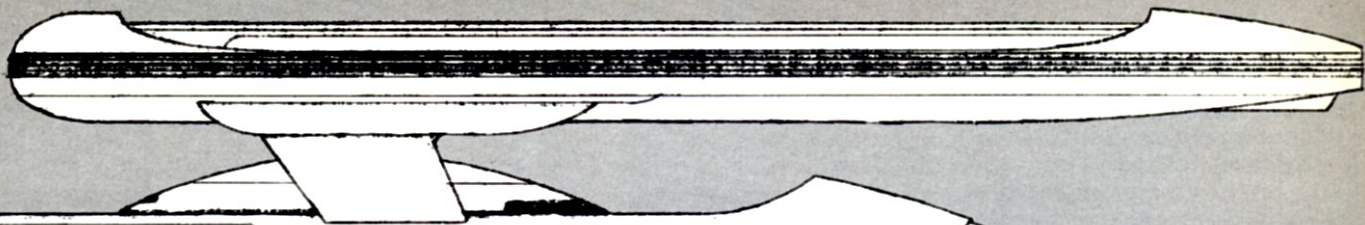
The surface of the set reached some 20-25 feet at its highest point. The fissures had to range from 20 to 50 feet in length, two to four feet in width and eight to twelve feet deep. Dawson posted four by four wooden beams, six feet apart from each other, in two opposing rows. He would connect these with a long piece of timber extending in a V-fashion downward,

about two feet below where the surface was envisioned.

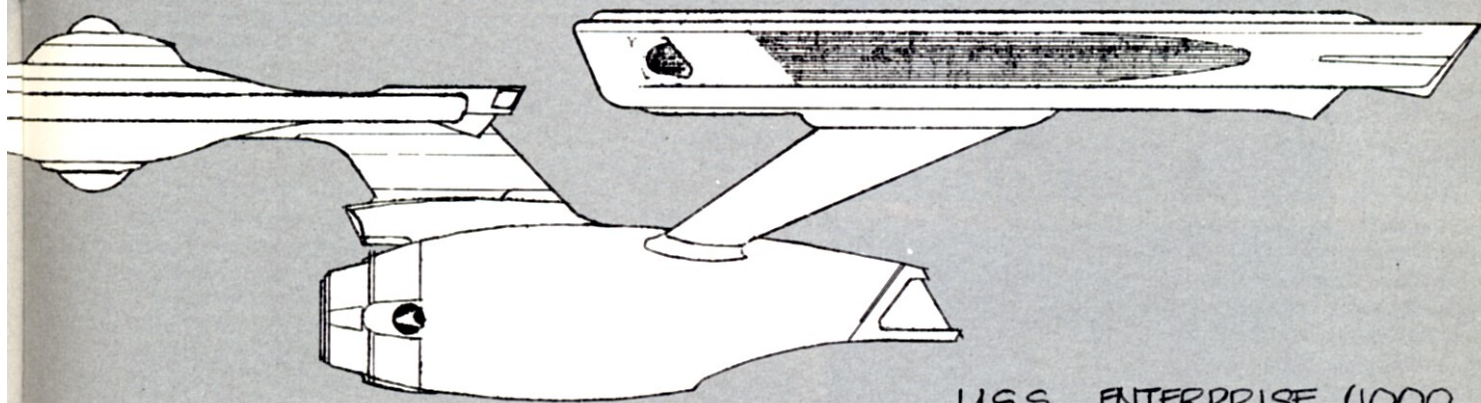
The way to bring about their collapse lies in their preparation. Each of the posts is cut through from the middle section down, and is equipped with a hinge. A cable is then wrapped through and around these "weak knees." These lines, each holding perhaps as many as 10 posts together, are then attached to a drumless air

Four panels of ILM storyboards illustrating the effects sequence in which the Bird of Prey stalks the Federation Survey Vessel Grissom orbiting Genesis and blows it up. Storyboards are finalized for each effects shot after details have been worked out in production meetings with director Leonard Nimoy and Paramount producer Harve Bennett.

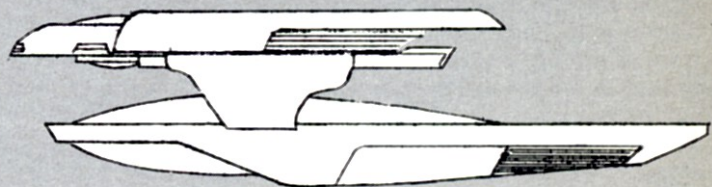




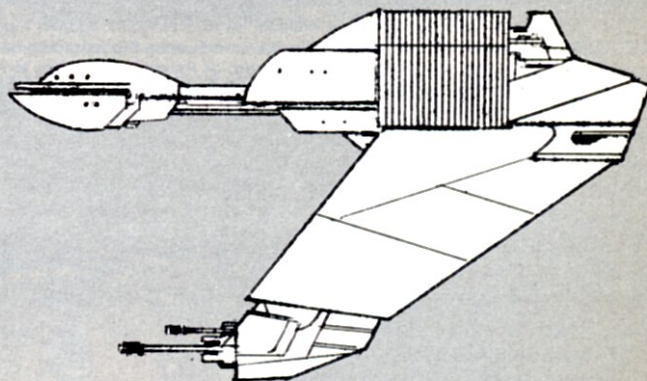
U.S.S. EXCELSIOR (1,531' O.L.)



U.S.S. ENTERPRISE (1000 O.L.)



F.S.V. GRISSOM (395' O.L.)



BIRD OF PREY (360 O.L.)



MERCHANT SHIP (220' O.L.)

hoist.

The gap between the posts is filled with sawdust and dirt. And when the lines are yanked, all hell breaks loose.

The surface of this fissure-ridden set was fashioned from plywood instead of the usual dirt mats. An old steel mine in Fontana provided truckloads of gray slag which was used as soil and, when not ground up, as rocks and even boulders.

Associate producer Ralph Winter was a liaison between ILM and Paramount.



Decomposed granite was also mixed in with it. The hydraulic platforms were then covered with topsoil and trees.

One area on the Genesis stage which was intended to portray the planet in an advanced stage of decomposition was filled with the entire stock of a nearby company that specialized in renting out gnarled tree roots and limbs.

The waterfall which figured in the more idealistic segment of the Genesis set was basically an old recycling pump of the garden variety which had been uncovered in an old store of props. It was placed among huge fiberglass boulders that, Dawson said, may have dated back to an old episode of BONANZA. Dry ice and food coloring were added to the water to give it its strange hue.

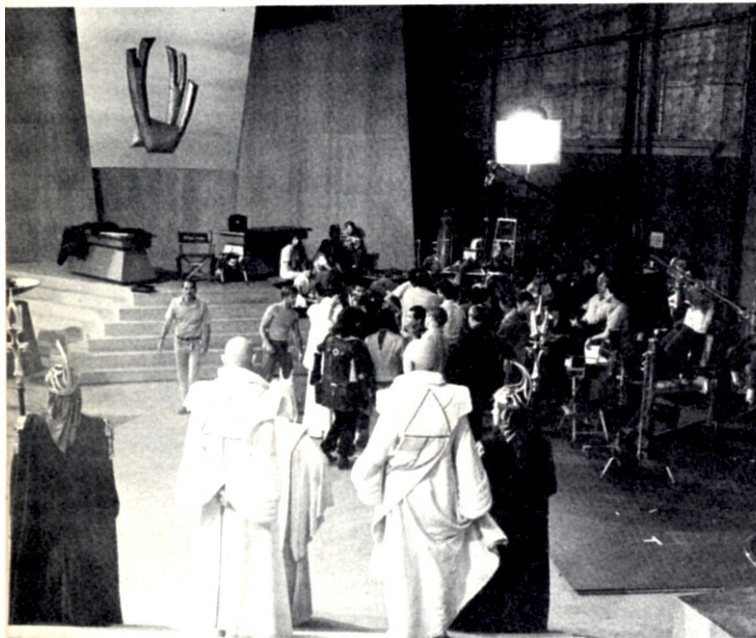
Somewhat less mundanely, Dawson rigged a portion of the Genesis stage for explosions. Flames generated by nap-gas bottles (containing naphthalene and propane) were timed to shoot out of the fissures as the bombs went off.

Concurrently, Dawson had to coordinate the creation of smoke generated from standard issue smoke canisters



“We heard this big snap. Both the door and the roof of stage 15 at Paramount fell three feet and then just hung there, suspended.”

- Set designer Cameron Birnie -



and fog from mineral oil. “The set became extremely noisy,” he recalled. With all that happening at once, Dawson had only one chance to bring it off, and to make sure that no one got hurt in the process.

Dawson said that half the battle had been won from the start because the cast, which had worked with him on *STAR TREK II*, had learned to trust him with their safety. “That’s the name of the game there, You have to prove yourself to them first. Why, on the second film I blew Leonard [Nimoy] right out of his chair!”

To bring off the final destruction scene, however, Dawson orchestrated a 14-man special effects crew. Because of the noise created by the equipment, he could not rely on radios to communicate with his men. Hand signals were used when the radios could not be trusted.

The scene went off without a hitch, which was probably a surprise to Dawson’s colleagues, who had by then concluded that Stage 15 was jinxed.

Stage 15 had been built during the 1930’s as a temporary structure that would eventually be replaced. It never was.

Stage 15 was, in a sense, actually three distinct stages separated by massive sound-proof doors supported by an ancient truss system. To get the doors to lower you had pull a chain. But one day the chain for the door separating stages 14 and 15 got caught on something and no one was able to see it. So the person who was trying to close the door kept pulling on the chain until the roof trusses collapsed.

“We heard this big snap,” recounted Birnie, “and both the door and the roof fell three feet and then just hung there, suspended.”

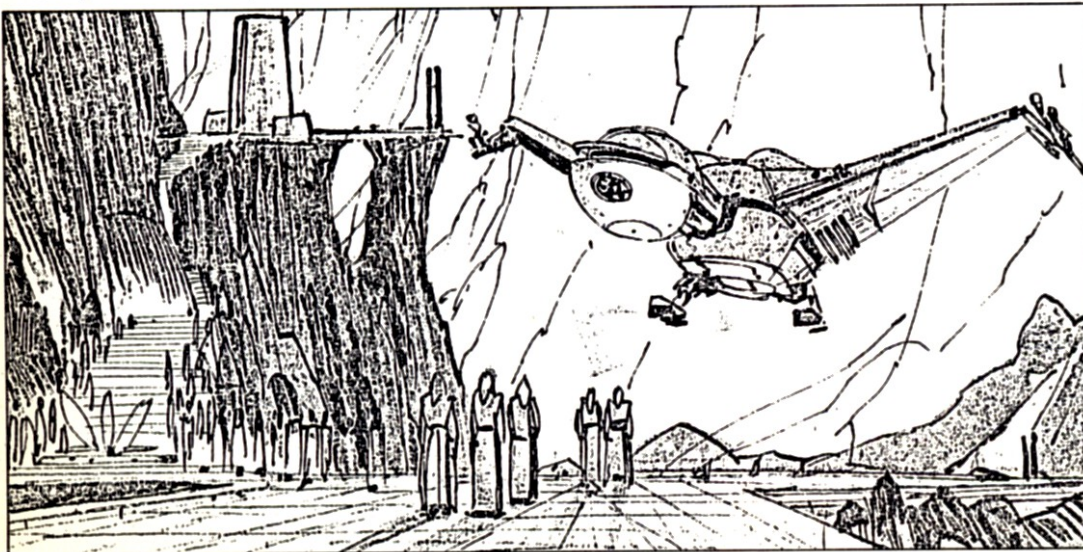
All personnel were ushered out of the area. The lot sent out for some sturdy 12 foot-long wooden beams which were used to prop up the fallen door and the archway.

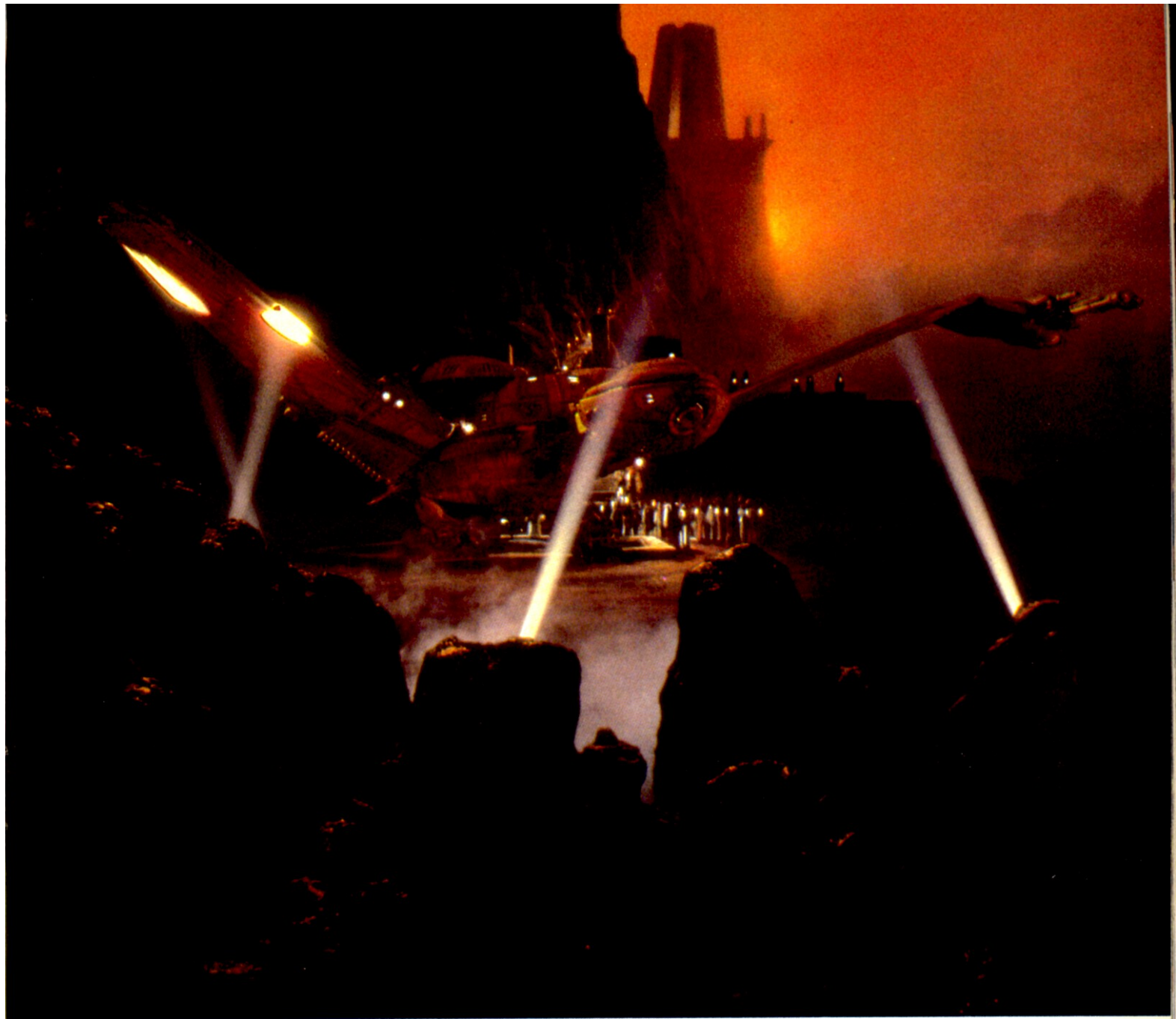
Art director John Chilberg was under intense pressure when this mishap occurred to work some time-lapse changes into the Genesis surface. But because the door separating the sets could no longer be closed, Chilberg’s crews found themselves able to work only at night, when their noise couldn’t disturb anyone.

Two weeks before the shooting began on the stage, Cameron Birnie found himself in the art department on the Paramount lot, around the bend from the stage. He heard sirens, which was not an uncommon occurrence around movie studios. The film’s construction coordinator quipped that the fire trucks would probably be heading for Stage 15.

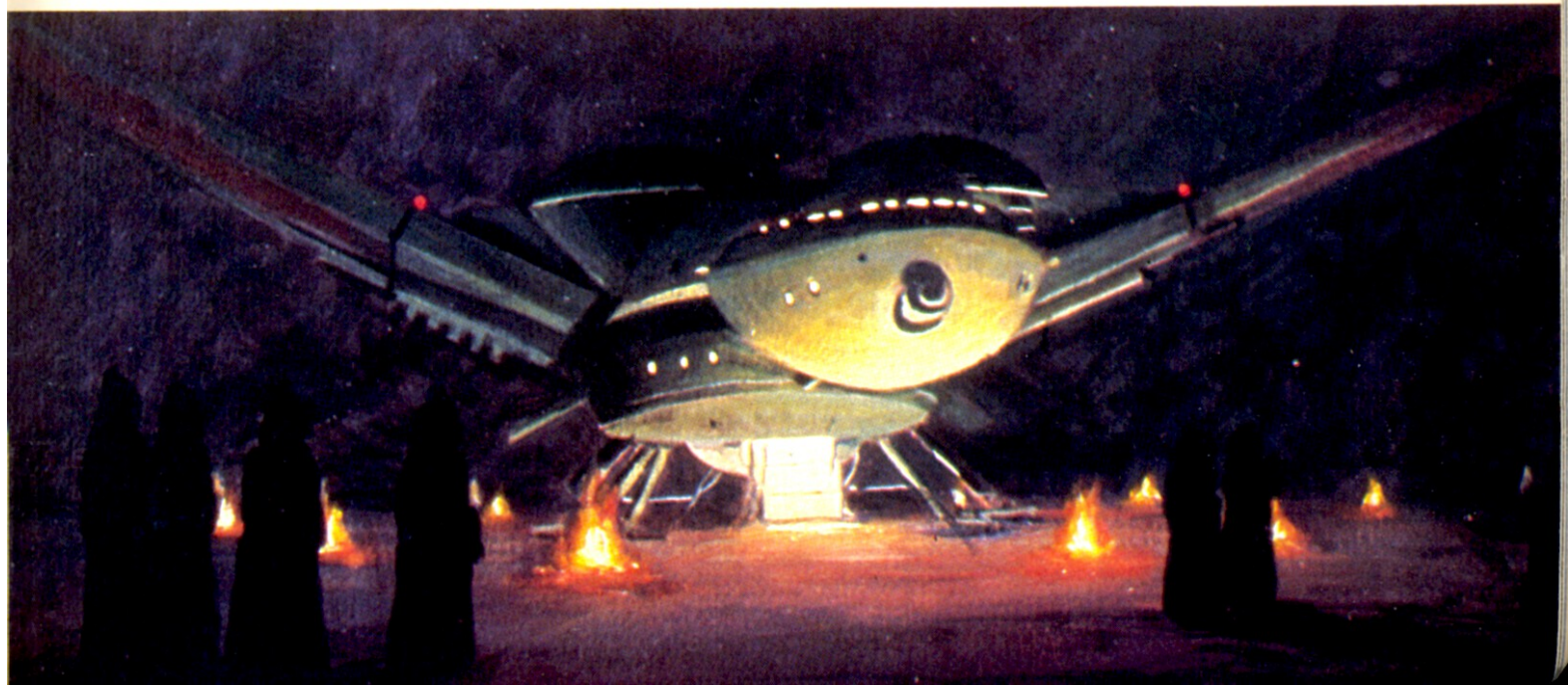
“He said it as a joke because we’d had such bad luck with that stage already.”

VULCAN acolytes lead a robbed Spock to his friends once his katra has been restored. Above: Filming the sequence on the steps of the ceremonial temple built on the stages of Paramount Studios in Hollywood. Below: ILM’s effects storyboard of the landing of the Bird of Prey on Vulcan, an elaborate effects sequence dropped from the film due to budgetary restrictions.





THE BIRD HAS LANDED on Vulcan, a beautifully atmospheric matte by ILM, combining night footage of extras shot on location at the campus of Occidental College in Los Angeles with the Bird of Prey model. Below: ILM's preproduction concept painting of the scene, used to establish the mood desired, was less elaborate in design.





But as they poked their heads out the door, they saw that fire trucks were indeed careening toward the luckless stage, the western wall of which, it became evident was very much ablaze.

What happened was that the New York St. on the Paramount lot had caught fire. The exterior of Stage 15, it turned out, was made of celotex, an intensely flammable porous material compressed with fiber.

"When the flames hit it," Chilberg remembered, "the walls just coughed."

Fortunately, some special effects technicians had been working on the Genesis sets when the wall caught fire. The three of them were reportedly joined by William Shatner. They ejected all other personnel from the stage while laying out hoses.

Birnie, who had dashed out to the stage, claimed that he had never seen anything burn as fast and as fiercely as that wall. "It was like kindling!" But the effects crew and the actor climbed atop a lift and began to hose down the burning wall from above the stage. They cut a hole through the roof to let some of the heat out and the water in.

As it happened, the flames burned completely through the wall, exposing the flooded set inside to sunlight. Had cool heads not prevailed, the stage would likely have burned to the ground. Luckily, the building only had to be resided and about a foot of water drained.

But the fact that Stage 15 was the only one on the lot damaged by the fire spooked a lot of people. Their overall sense of security was not improved by numerous electri-

COSTUMES for STAR TREK III were designed by Robert Fletcher, who has worked on all of the STAR TREK features. Facing Page: Mark Lenard as Sarek in a Vulcan ceremonial robe of gemstones. Above: Christopher Lloyd as Klingon Kruge in a uniform suggesting the look of feudal Japan. Right: Fletcher's costume design sketches (1 to 4) Kruge; Vulcan guard; High Priestess; Sarek.







HALL OF MINDS is depicted in an ILM preproduction painting. As part of an extended procession on Vulcan that was filmed and cut (left), crowds of onlookers lined the way as Spock's body was carried to the Vulcan ceremonial temple. For the huge statuary heads that represented great Vulcan thinkers, large photo cutouts were used on the set.

cal mishaps which would cause the huge 10k movie lights suspended over the set to explode periodically. This event would generally trigger a general electricity shutdown on stage 15, forcing shooting to be delayed as electricians hastened to rewire the set.

And then there was the business of Bob Dawson nearly losing his face while blowing up the Enterprise. It had never

been a secret that the makers of the Star Trek films had never cared much for the Enterprise. The model had always proved unwieldy and nearly unshootable. The bridge proved almost as problematic.

ILM's Ken Ralston has, in fact, indicated that he may have been personally responsible for the Enterprise's glorious exit. He had pitched the idea to Harve Bennett during

the second Star Trek movie production.

"We figured it was high time for the crew to move into something a little bigger and more elaborate," said Dawson. "After all, the thing was 20 years old. It was kind of like moving out of the family station wagon and into something a little sleeker."

"It freed us," added Chilberg, "to put together a more state-of-the-art spaceship for the next film. A lot has happened in electronics, for instance, that has just never been reflected in the series."

Ralston has reported that he had been tempted to blow up the \$150,000 Enterprise model that Douglas Trumbull had assembled for the first Trek movie. Or rather, he was quoted saying, "to take a

mallet to it." He settled, however, for blowing up the smaller, six-foot model that had been left over from the last show.

While ILM gleefully dispatched the aging starship to the great beyond, special effects supervisor Bob Dawson saw to the destruction of its interiors. Wrecking the bridge proved difficult because the elevator doors had been constructed from fiberglass. "And you don't blow up fiberglass with people nearby," he noted.

He solved this one by remaking the elevator doors with balsawood. Dawson fitted nine inch in diameter steel tubes behind the doors, which served, in essence, as mortars. He equipped each with 2 oz and 4 oz bombs triggered by detonator wires and packed down

ENTERING THE TEMPLE. Sarek leads the crew of the Enterprise to watch the ceremony of Spock's rebirth. Below: Illustrator Tom Lay's preproduction concept of the Temple set, showing the entrance. Bottom: The set under construction at Paramount, to be extended by an ILM matte, never used.



“They cut a reference of mine to Spock as ‘that green-blooded son-of-a-bitch.’ I told them they were making a terrible mistake.”

- Actor DeForest Kelley -

with a special packing agent dampened with gasoline.

Detonating these explosives was as elaborate a bit of business as rigging the Genesis set for an earthquake. There were numerous tertiary explosions to overlook as well and there would be no second chance to get it right.

Dawson ran his pyro crew through dozens of drills, his own hands triggering the main blasts. But he found that both he and his people had talked the bridge destruction scene past the point of diminishing returns. “Problem is that you talk it up until it gets ridiculous,” he explained. “It was getting everyone nervous so I said let’s just do it.”

The bridge went up in fine fashion and no one got hurt. “I was glad to see the end of the bridge,” Dawson said. “You could never do anything with it. Everyone cheered when that sucker went up—although it was probably more of a cheer of relief than delight.”

Dawson pushed his own luck, however, when he rigged a nondistinct Enterprise corridor to blow up as well for a shot that would cut into the destruction scene.

According to Birnie, Dawson had rigged stock charges toward one end of the corridor, stationing himself at the other end. But the charges apparently contained too much gunpowder. When they exploded, a huge fireball was sucked through the ensuing vacuum, down the corridor and into Dawson.

“The explosion burned his arms and face quite badly,” said Birnie of Dawson’s accident. “Of course we rushed him to the hospital and he took a couple of days off to rest. He came back and did the rest of the movie in bandages.”

“But that was just part of the excitement of the show.”

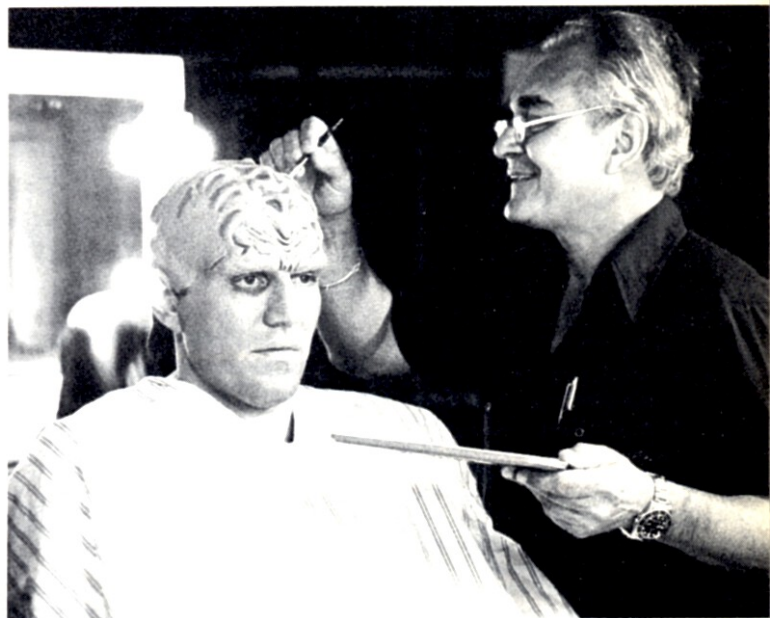


f all the color schemes ever employed by STAR TREK, Charles Correll, the film’s director of photography, preferred those used in the original TV show.

“The intense, exaggerated colors of the television program lent itself to the mystique of STAR TREK,” explained the self-avowed non-Trekkie. “And we took those colors into consideration.”

Correll noted that Nimoy had also been an enthusiast of the old color schemes. Both had viewed the experimentation with color on the first feature to have been as misguided as most of the other efforts to alter the STAR TREK product too considerably.

STAR TREK II had been a step in the right direction, he indicated. But as a predominantly interior picture, in which some 65 percent of the shots were culled from two spaceship sets, there had been definite limits on how far color schemes could be pushed.



KLINGON MAKEUP was manufactured by the Burman Studio and applied on set by Wes Dawn and James Kail. Above: Krugge’s second-in-command. The first step in the makeup process is the application of a bald cap and forehead appliance. Below: Christopher Lloyd during makeup, undergoing the application of a false beard for his role as Krugge.





ON LOCATION at Occidental College in Los Angeles, filming the landing site of the *Bird of Prey*. Left: The crew of the *Enterprise* gets a Vulcan reception as they carry Spock's body from the ship. Right: For the shooting a facade was erected on the steps of the school, to be extended by an ILM matte painting, not seen in the final film.

Correll had anticipated that the third *Star Trek* feature would lend itself to greater experimentation with color and lighting, especially in exterior shots. Perhaps oddly, he had not been pleased to learn that with few exceptions, exterior scenes would be shot on Paramount's sound stages. He had, in fact, argued in favor of shooting Genesis on the island of Kauai, and Vulcan in Red Rock Canyon, to avoid what he called a "phony" look. But

Tom Burman operates his Spock dummy, designed to transform Spock from age 25 into Leonard Nimoy, an effect that was not used in the film.



Correll apparently realized quite quickly that with craft and imagination, the line between phony and truly alien could be stretched.

The director of photography was therefore able to give Genesis planet's sky a cold bluer-than-blue look that surpassed anything that could be accomplished with the actual sky. On Vulcan, Correll aimed for deep oranges. "We wanted the planet to look like it was always sunrise."

He accomplished this, in the main, by smearing gels on the lights. And Correll generally avoided filtration or diffusion because, he said, the ILM shots he received were letter-sharp, and he thought it best to go for the sharpest image possible. He said that the Kodak stock used on the film enabled him to achieve unusual depth of field as well.

The red alerts photographed on the *Enterprise* and some of the other ships were accomplished by actually rigging the sets with red lights. He noted that he had also been pleased with the pastel and magenta hues he was able to achieve for the bar scene at the start of the movie.

"Leonard [Nimoy] was the person who suggested that each ship, each planet and each set should have an original color scheme," he recalled.

Correll observed, however, that for all Nimoy's under-

standing of the intricacies of the *Star Trek* universe, and despite his pronouncedly calm and reasoned approach to filmmaking, "Nimoy doesn't have what you can call a camera or a directing style.

"Basically, Nimoy didn't want this to be a camera picture," said Correll. "He thought that this would detract from the plot and from the characters. We treated some scenes with movement and others very classically, almost statically. Whatever seemed to work best."

The hardest thing for Correll on the picture, however, was shooting the Genesis planet apocalypse. It took three weeks to complete, he said, because of the complex nature

of the scene. "There was a lot of optical work in that scene, which meant that we had to match lighting to it. We had to do two or three angles of everything. And there had been the story-boarding and the discussions about color schemes."

The movie, in fact, had been in the main a one-camera show. Two cameras were used primarily during the Vulcan parade which ultimately had to be cut from the film.

Shooting convincing day exteriors also proved problematic. ILM matte paintings, however, afforded some perspective which Correll believed helped him immensely. "And we always tried to incorporate elements of weather to give it reality and life. There'd always

Leonard Nimoy directs Robin Curtis as Vulcan Lt. Saavik and Joe W. Davis as Spock, age 25, in the scene where Spock undergoes pon far, the Vulcan mating ritual. In the original script of *STAR TREK IV* Saavik was to bear Spock's child.



be something going on in the air—wind, leaves, atmospheric smoke, groundfog, haze. I wasn't crazy about the plastic snow though. The stuff doesn't react like snow. It falls differently and if the camera focuses on it for a few seconds, you realize it's phony. But we combined it with smoke, which indicated coldness. It does give a texture to the picture."

Actor DeForest Kelley tried his best not to have to see the movie. Not that he has had his fill of STAR TREK. But Kelley said that he had always found it intensely painful to watch himself perform on screen.

"I don't go to dailies, and I didn't go to the studio screening. I went to the second film, and it was murder."

Kelley finally let his wife drag him to a theatre in Westwood. "I was a little more relaxed this time."

Like many of the actors who have been with the series since the start, Kelley has developed his fair share of ambivalence toward his work. The erstwhile crusty Georgia doctor noted that he had, in fact, turned down the offer to appear in the second movie because the first had been such a stinker. And because the first script he had seen for the sequel was little better.

"I called Harve [Bennett] and told him it was terrible. So we had a two-and-a-half hour meeting and he asked me what we should do. I suggested that he get someone who had done a STAR TREK script before.

"I mean, it was a two-man show. We lost Spock on page 57. And I said, 'Who the hell is going to want to watch Kirk and Ricardo Montalban wrestle for the remainder.'"

Kelley's feelings about the first foray into features still rankle him. "I had had reservations about that script, but I said, well, maybe they know what they're doing.

"The problem was that the motion picture people didn't think that TV people could possibly have anything to tell them about making the film. So nobody listened to us. We told them they weren't using



Director Leonard Nimoy, in a pensive mood, contemplates the controls of the *Bird of Prey*.

the people right."

But STAR TREK III did offer the actor his meatiest role to date. "I knew that the movie would have to revolve around McCoy, and this gave me an opportunity to reveal some novel facets of his character.

"Harve [Bennett] had called, telling me that McCoy would be real important. In fact, I recall getting an early version of the script. I noticed in a later draft that they had cut a reference of mine to Spock as 'that green-blooded son of a bitch.' So I called Harve and said I thought they were mak-

ing a terrible mistake—the fans would love it. Look, we've been around the show long enough to know what is going to appeal to the audience."

Another scene that was absent from the final cut involved an encounter in an elevator between Kirk and an oddly-behaving McCoy. Kelley didn't mind that, however—it would have given the plot away in short order.

Shortly after STAR TREK III came out, Kelley was asked if he entertained any directing ambitions of his own. He said that he had begun to think

along those lines during the third year of the TV series. But then it went and got itself cancelled. "Since then I haven't thought much about it," he said.

But Shatner's turn to play engineer on the Star Trek gravy train is now swiftly approaching. Maybe Kelley will get his own down the line.

But Kelley has also found it difficult to accommodate the two-year span between each show. "We're getting old so fast. There's too much for Star Trek to do to have to wait so long." □

MY DEMON

Lover

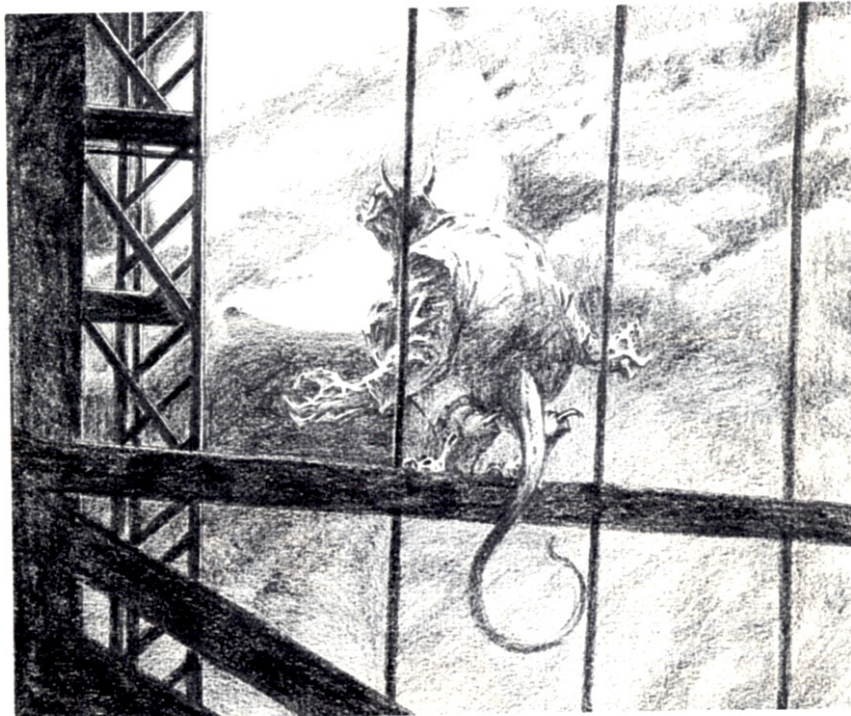
Makeup artists got the chance to script their own ideas into this horror/comedy.

By Steve Biodrowski

When New Line Cinema first looked at the script for *MY DEMON LOVER*, it was the story of a young man who suffered from a curse that turned him into a werewolf whenever he became sexually aroused. However, because lycanthropy had been so overdone of late, when New Line approached Carl Fullerton to supervise the makeup, they asked him to turn the unfortunate protagonist into a demon. What Fullerton ended up providing was a character who transforms not only into a demon, but an old woman, a nerd, a bum, and a grinning Mr. Sardonicus.

The script by Leslie Rey had comic overtones from the beginning, but when Fullerton was asked for suggestions, he thought it would be more comical if the character assumed a variety of different shapes. "After I took an initial look at the script," said Fullerton, "I quite timidly approached them with the idea, 'Why don't we have him turn into all kinds of things?'"

It's not often that a makeup artist is given a chance to help shape a screenplay. In order to present his concepts to New Line, Fullerton spent five days with celebrated comics illustrator Bernie Wrightson to work



Kaz as a demon, howls at the moon, an evocative preproduction sketch by Bernie Wrightson, who was brought on the project by makeup supervisor Carl Fullerton to shape the special effects requirements.

on storyboards that would visualize various makeup sequences, mostly brief transformation effects which were not in the script. Fullerton acted out the sequences in Wrightson's studio, with the artist supplying first rough sketches and then complete storyboards.

During the process, Fullerton and Wrightson ended up changing the script. For instance, Kaz, the lead character played by Scott Valentine, can overcome his curse only by performing a noble deed: originally he was to confront a serial

killer, known as the Mangler; Fullerton changed the villain into a shape-shifting demon.

Not all of Fullerton's ideas got New Line's approval. One which he was particularly proud of would have been a take-off on *THE HOWLING*-type transformation effects: a series of close-ups would have shown Kaz's clothing ripping apart as not hair but feathers sprouted from his skin, and then the camera would have pulled back to reveal "Woody Allen in a chicken suit," to use Fullerton's words.

Fullerton trashed several of the genre's sacred cows in satirical scenes that ultimately got axed. "At the end of the film," said Fullerton, "I was in favor of Kaz turning into a Superman-type comic book hero—something easily identifiable as a good guy. According to the script, his need to do good conquers everything, so why not a big handsome barrel-chested guy?"

Bernie Wrightson drew about fifteen storyboard sequences for *MY DEMON LOVER*. Unfortunately for his fans little if any of that work will appear on screen. The purpose of his drawings was not to design the makeup but to present Fullerton's visual approach to New Line Cinema. Said Wrightson,

"They were asking for stuff way beyond the budget—they didn't have a grasp on just how much they were asking. The idea was we were gonna scale it down to make it a little more viable."

Although his purpose was to illustrate effects which could be achieved on a reasonable budget by Fullerton and his crew, Wrightson was not asked to straight-jacket his imagination with practical concerns. "In a few places, they said, 'Omigosh, I don't know if we can do this!' Then they would



Scott Valentine as Kaz, the demon lover of the title with his girlfriend, played by Michelle Little. When Kaz gets turned-on he gets horny—literally—a change from the original script which had him turning werewolfish. Makeup by Neal Martz.



ual artist was responsible for the design and execution of his own assignments. The need to work quickly prevented much communication between the two makeup teams. But Fullerton's role as supervisor meant he was the one ultimately responsible to New Line. "If anybody was upset, either for financial or artistic reasons," he said, "they came to me. That happened on a fairly regular basis. It was an optimistic budget to begin with, and they were constantly adding things, which blew the budget out of the water."

When work began on the actual makeup design, Wrightson's concepts were changed from "A to Z" according to Fullerton. "We wanted more comic relief, so we changed from the scary drawings Bernie Wrightson does so well. We used them as springboards."

The job of turning actor Scott Valentine into a demon was drawn by Neal Martz. "I was told that Scott had to be kissable, but they still wanted him to be a serious-looking monster," he said. Martz had little time to work on the design ("I thought about it on the way to work and did it when I got there."), but he tried to come up with something original. "I never liked pointy-Spock ears, so I put a second set of horns there instead," he said. Martz added a third set of horns for more thickness and dimension. Dark, deep-set eyes were considered but abandoned because they made the makeup look too much like a mask.

Lack of time prevented a makeup test; Martz first applied the makeup on the day it was to go before the camera. "I had to

KAZ DEMON was played by Scott Valentine in makeup by Neal Martz, shown in its varying degrees: 75% (top), 50% (far left, with Martz), and 100% (left) an articulated mechanical head.

had kept them from becoming effectively involved until New Line approved the storyboards.

The first question was how to divide up the makeup assignments. Since John Caglione and Doug Drexler had formed Makeup Effects Lab, Inc., almost a year earlier, they preferred to work as a team, and Drexler suggested that they draw assignments from a hat. "We had a list," he said. "If anyone had favorites, they picked them, but there was a lot of stuff nobody wanted to do. Whatever we couldn't decide on, we cut up and threw into a hat."

Though credited as Director of Special Effects, Fullerton pointed out that each individ-



sit around and think up methods, so it turned out the drawings suggested ways to do impressive effects for little money."

Another consideration was the scripts comical tone, which raised the question of whether the makeup should be played for laughs. Wrightson chose not to make a conscious attempt to inject humor into his storyboards: "Doing horror, I try to be as scary as I can," he said. "It just naturally comes out funny,

because at heart I'm a cartoonist. You don't want to go overboard with the humor—it should be implied."

By the time Wrightson's storyboards were presented to New Line, Fullerton had assembled a crew which included Neal Martz, John Caglione, and Doug Drexler. Although all of them had been involved from the beginning of the project—Caglione and Drexler had some input on Wrightson's sketches—prior commitments

Makeup supervisor Carl Fullerton's effects head of Daniel Zippi (left) as the Nerd. Below: A dry run for the effect where Kaz pulls up the Nerd head out of his shoulders.



sculpt the pieces and try them on Scott when I got to the studio. I had from 3:00 a.m. till 7:00 a.m. to iron things out."

The Kaz Demon appears in four forms, depending on his level of arousal: 25%, 50%, 75%, and 100%. The first is a partial makeup which leaves Valentine easily recognizable. The 50% and 75% Demons, which took about five hours to apply, completely obscured his features beneath a neck piece, two side face pieces, a chin and lower lip piece, an upper lip and nose piece, and a brow and forehead piece. In all three cases, uncomfortable contact lenses were inserted prior to shooting. The 100% Demon is a false head, which took seven operators to control, featuring moving ears, nose and mouth, and growing horns. "I don't know how much will be on screen—they shot it once," said Martz. "It's been a hectic shoot."

Makeup Supervisor Carl Fullerton supplied an elaborate six-and-a-half hour lecher makeup, as well as several comic transition effects. In one scene, the 50% Kaz Demon bangs his head against a wall—and his head collapses. As his hand gropes into his shoulders he pulls a different head out, a nerd character. As the metamorphosis continues, he becomes an old woman whose head cracks open against the wall, green pus oozing out as her twitching body slumps.

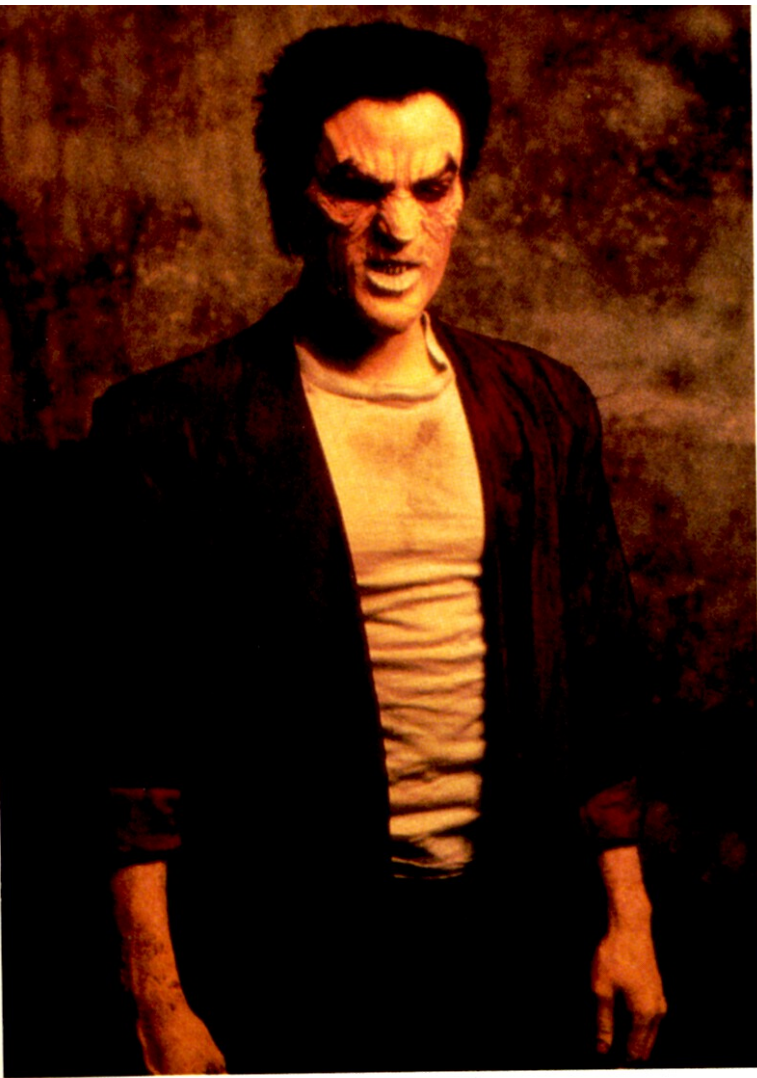
Fullerton built the collapsible Kaz head from Martz's cast of Scott Valentine. The inflatable nerd was a cast of actor Daniel Zippy. "It has a reservoir system that we call an air-capacitor—which means it stores air and shotguns it into the head," said Fullerton. "It inflates like a balloon, but it looks as if his hand is pulling it up." The frumpy woman's head was made from wax. The green ooze was a combination of acrylic paint, methycellulose, and shaving cream. The twitching body was the work of John Caglione and Anthony Frederickson, mechanized by John Dods and painted by Michael Thomas. Dods also mechanized other effects.



PEE WEE MONSTER was played by Richard "Pee Wee" Plemonte in makeup by John Caglione and Doug Drexler, designed to be decorously evil. Below: Caglione's maquette from which the horns were taken. Drexler sculpted the final design. Bottom: Plemonte models the makeup's unusual contact lenses. Right: Drexler's maquette of an "orgy arm" not used for the character.



Although the budget mostly precluded elaborate AMERICAN WEREWOLF IN LONDON-type effects, there is a mechanical undulating spine for Kaz's transformation into the lecher. In Caglione and Drexler's Brooklyn studio, a body cast of Scott Valentine was taken, which meant that his rear end had to be shaved. Since the cast had to be of Valentine lying on top of someone, screenwriter Leslie Ray volunteered to help out.



MR. SACRDONICUS was another of Kaz's alter egos, played by Scott Valentine in makeup by John Caglione and Doug Drexler. The 50% version was a lampoon of Karloff's **FRANKENSTEIN** (left) with a punk glaze. The 100% version (above) was a puppet sculpted and painted by Caglione and mechanized by John Dods, a take-off on the titular character of the William Castle movie.

donicus character, which was both a makeup and a mechanical puppet head, based on the character in the William Castle film.

Their biggest contribution, however, did not involve Scott Valentine. In the film, a series of brutal murders takes place, and Kaz, who blacks out during his transformations, fears he may be responsible; in the end the murders are revealed to be the work of yet another shape-shifter.

In the script, the Mangler turns himself into a monster by ripping his face apart to reveal the demonic countenance underneath; however, it was decided a more comical effect

would be achieved by having him blow his face up like a balloon. For the first stage of the effect, three air bladders were attached to Bob Trebor, who plays the character in human form: one bladder for each cheek, and one for his neck.

The second stage was a puppet head with exaggerated vein work and bigger bladders. The final stage was a wax head rigged to explode in a puff of white smoke. The second stage may be dropped in editing because the first stage turned out better than expected: John Caglione was so mesmerized watching the bladders inflate, he forgot he had his hand on the button of the air cannister, and Trebor's entire face was enveloped.

To insure that their Demon would look considerably different from Kaz, Caglione and Drexler decided to avoid ugliness for its own sake. "The Mangler' has the power to become what he wants, so we thought we'd make him grandiose," said Caglione.

"He's supposed to be a guy who loves his job and revels in his evil," added Drexler. "We felt he deserved a decorative quality."

That decorative quality resulted in a gargoylish monster, complete with ornaments sprouting from his shoulders and head. The makeup was sectioned into fourteen pieces, including hands, feet, and a scar piece on the chest of actor Richard "Pee Wee" Piemonte, who plays the demon.

Supervisor Carl Fullerton ended up dissatisfied with the way some effects were filmed. Fullerton, who was usually on set to supervise, blames the budget rather than the crew for any problems. "The director of photography [Jacques Haitkin] was very friendly and willing to discuss things. I even ran the set for one shot. The director was more interested in the actors' performances; he left the makeup to us."

A lot of the makeup work Fullerton fears went the way of the cutting-room floor. "Forty percent of what we made they didn't use," he said. "That would be justified if it moved the story quicker, but I felt that was not the case." □

The undulating spine effect was achieved with thirteen rod mechanisms, each on a separate control so that they could be operated consecutively or simultaneously. As each switch was pressed, the corresponding rod would push out against the skin, creating a wave motion up and down the back. The effect was augmented with five air bladders: two for the buttocks, two for the loin, and one for the skull which

bursts through. Sal Gullo did the mechanics for Fullerton's crew which also included Richie Alonzo, Sunday Englis, Harvey Citron and George Engels.

John Caglione and Doug Drexler supplied several makeups for Scott Valentine's character, including a tentacle and a one-half Kaz head for a brief subway transformation. They also did a Bowery bum makeup, called "Aqualung" after the Jethro Tull song, and the Sar-

Scott Valentine as the Lecher (left), another of Kaz's various guises, poses on the set with makeup supervisor Carl Fullerton.



MY DEMON LOVER

STORYBOARDS BY BERNIE WRIGHTSON



1. KAZ MOVES UP CAR.



8. HEIGHT OF TRANSFORMATION. WOMAN LOOKS UP, STARTLED. WHEN SHE TURNS BACK KAZ IS NORMAL.



15. BRIEF C.U. OF KAZ AS HE RUNS PAST CAMERA.



2. P.O.V. KAZ—WOMAN'S NECK.



9. WOMAN GETS UP TO LEAVE. KAZ GRABS HER ARM.



16. WOMAN RUNS UP STAIRS—KAZ CLOSE BEHIND. WOMAN TURNS CORNER & DISAPPEARS.



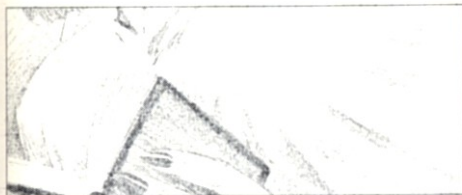
3. INSERT—EAR GROWNING.



10. INSERT—KAZ'S ARM.



17. KAZ REACHES TOP OF STAIRS. WOMAN'S LEG SWINGS UP FROM AROUND CORNER—KARATE KICKS KAZ IN STOMACH



4. P.O.V. KAZ—WOMAN'S BREASTS.



11. WOMAN TURNS.



18. P.O.V. KAZ—WOMAN STEPS INTO FRAME. ... KARATE JUST SAVED YOUR LIFE.



5. KAZ SMILES.



12. P.O.V. WOMAN—KAZ'S ARM NORMAL.



19. KAZ'S NECK SWELLS.



6. WOMAN TURNS—KAZ NORMAL.



13. TONGUE SNAKES OUT—VOICE CHANGES ... OKAY, DON'T MARRY ME. JUST LET ME FEEL YOU UP.



20. HEAD SWIVELS—DEMONIC MAKEUP. YOUR MOTHER SEWS SOCKS IN HELL!!



7. WOMAN STARTS TO TURN AWAY—LIGHTS IN CAR GO OUT. SCREECHING SOUND OF TRAIN—KAZ STARTS CHANGING.



14. KAZ STALKING WOMAN THROUGH SUBWAY.

Brought onto the project by makeup effects supervisor Carl Fullerton, comic artist Bernie Wrightson helped reshape the screenplay by Leslie Ray by visualizing the makeup concepts devised by Fullerton and hammered out in story conferences with New Line president Robert Shaye. Wrightson's dynamic visual designs served as a jumping-off point for the production to be refined further during actual filming, a process that saw many concepts changed or abandoned. The action shown here fairly cries out to be committed to film.

THE EVIL

The producer, director and star of the original

By Tim Hewitt

At the conclusion of Sam Raimi's *THE EVIL DEAD*, it appears that there are no survivors. Ash (Bruce Campbell) staggers out of the cabin at dawn only to turn and scream as the evil force bears down on him. Cut to black. Ash to ashes.

Or so it seemed. Even though the voice of the archaeologist who awakened the demons tells us early in the picture that only the recitation of certain incantations can bring the demons back to life, we know better. It's the recitation of profits that will bring back the Evil Dead. But surprisingly, Dino DeLaurentiis decided to open the film unrated in March, after planning for an R-rating.

And Raimi is happy to make the film. "I want to make movies, and it's really difficult to get the money to make them, at least for a filmmaker in my position," he said. "I knew that I could get the money to make *THE EVIL DEAD II*, and that was really the motivator. It was the same for making the first one, because I knew if I made a horror picture I could get the money and make the movie.

"One of the people at DEG phoned Robert [Tapert, the film's producer] and myself to ask if we might be available to make a picture for them. And of course we were absolutely available. We were trying to make *THE EVIL DEAD II* with Embassy Home Entertainment and negotiations had been dragging on and on, and DEG's position was: 'let us have it and we'll make it right now.' They've been very good to us, haven't interfered in the production. They were very tough with our budget and they demanded some changes, but certainly ones we could live with."

One stipulation was that the



The Detroit-based filmmakers, producer Robert Tapert (l), director Sam Raimi and star Bruce Campbell (r), who plays Ash.

film had to be shot within the state of North Carolina, necessitating a location change from Tennessee to Wadesboro, N.C., deep in the dark woods behind Steven Spielberg's *THE COLOR PURPLE* location. (The main house for that film is now *THE EVIL DEAD II*'s production office.)

Another, perhaps more obvious stipulation, was that the film receive an R rating. And that's no small request for a film that is to follow the unofficial record-holder as one of the squishiest splatter films ever made. It's easy to detect disappointment in Raimi's response.

"We've had to cut our blood flow from five hundred gallons to five gallons," he said. "I'm not real crazy about that because I think the audience

that wants to see *EVIL DEAD* movies, however limited it is, likes the big gore, the blood flood, the slam-bang re-cap of the de-cap—all the blood they can swallow. But I understand where Mr. DeLaurentiis is coming from. He needs a picture he can get out to a lot of theatres and market on a mass basis. I understand that this is a business, so it's a compromise we had to make."

To compensate for the lack of gore, Raimi and his associates, Robert Tapert and Bruce Campbell, intend to deliver a more accomplished picture. The script by Raimi and Scott Spiegle offers more depth and complexity than the original and the increased budget means shooting the film in 35mm instead of 16mm

and achieving better makeup and animation effects.

THE EVIL DEAD II opens with a brief retelling of the first film, then picks up with that film's final scene. "In this picture we've taken it a bit further," Raimi explained, standing on the porch of the cabin reconstructed from photographs of the original Tennessee location which burnt down shortly after filming. "The demons are no longer seeking to simply wreak havoc; they're actually testing the mettle of man, to see if he's bad or good, weak or strong, and to decide if it's time again for them to walk and rule the earth. They use Ash as their measuring stick.

"We go into more detail about finding the Book of the

DEAD II

Return to make a sequel for Dino DeLaurentiis.



The Evil Dead of the sequel in makeup by Hollywood professional Mark Shostrom, superior to that seen in the low-budget original.

Dead, how it got here, and what its true origins are," Raimi added. "We follow it through the ages as different civilizations find it and are destroyed by it, until it comes to this cabin."

There is a much greater emphasis on the fantasy elements in *THE EVIL DEAD II*. By way of special effects, trees will come to life and demons will take to the sky in the form of "flying deadites," a Harryhausen-type creature being supplied by Tom Sullivan. Also on hand are ghosts and a particularly shocking re-animated corpse known affectionately by the effects crew as "Large Marge."

All in all, *THE EVIL DEAD II* should avoid anything that might lead to charges of mis-

ogyny. Raimi's response to the suggestion that some viewers and critics saw in *THE EVIL DEAD* the same hatred toward women they saw in such films as *MANIAC* and *FRIDAY THE 13TH* is immediate. "I'm shocked and dismayed," he said. "What we tried to do was a reversal of all of those pictures. We did try to specifically make a switch and make the women the persecutors of the men."

"There are four monsters in *THE EVIL DEAD*, and three of them are women," continued Raimi. "It's a 'fe-monster' picture where the women are torturing the men. Ash is the one who's running around scared. There has to be a point where one of those combinations—women terrorizing men,

men terrorizing women—is not necessarily anti-women. I thought we went that way. Everybody gets it in *THE EVIL DEAD*. It's basically humans against monsters."

Bruce Campbell returns to the role of Ash in *THE EVIL DEAD II*. And even though he's seven years older than when he first played the part, he's comfortable playing Ash again. "I don't mind doing it," he said. "As long as the character's not a blithering idiot I'll play him. It's really painful to watch *THE EVIL DEAD* in theatres because audiences are so abusive. During the first half of the film Ash is so stupid, and they're screaming at him, 'You idiot!' He just doesn't function in the situation. Now he's functioning. He's taking command."

The role is strenuous for Campbell who, despite the luxury of having a real stunt man on the set this time around, still insists on doing as many of his own stunts as possible. It's all a part of the general overall resourcefulness of the production crew.

"This film is being made for a lot more money," said Tom Sullivan, whose makeup and clay animation effects-on-a-shoestring were highlights of the first film. "But it's still stretching. Everything's going on screen. This is a big effects film so we're all up against similar challenges. Everything is much more complex every step of the way."

One thing that isn't much of a secret around the set of *THE EVIL DEAD II* is that the story doesn't necessarily end with this picture. "It's evolving as we go along," Raimi admitted, not claiming to have any grand saga outlined in stashed away notebooks.

"I did actually write another script with Sheldon Leddich," he said. "I wrote the story and he wrote the screenplay for what was going to be *THE EVIL DEAD II*. But it was too expensive. We couldn't raise the money for that so we had to push it aside and make another one that was simpler, more like the first *EVIL DEAD*. So we do have another script that continues where this leaves off."

"Part three starts a whole new ball game," according to Bruce Campbell. "It doesn't take place in this country—or in this time period for that matter." But yes, Ash will be there, wherever "there" is. Because the attitude of those closely associated with *THE EVIL DEAD* is best summed up by Tom Sullivan: "Work on *THE EVIL DEAD III*? I'd work on *THE EVIL DEAD 30!*" □

A Nightmare

ON ELM STREET 3 DREAM WARRIORS

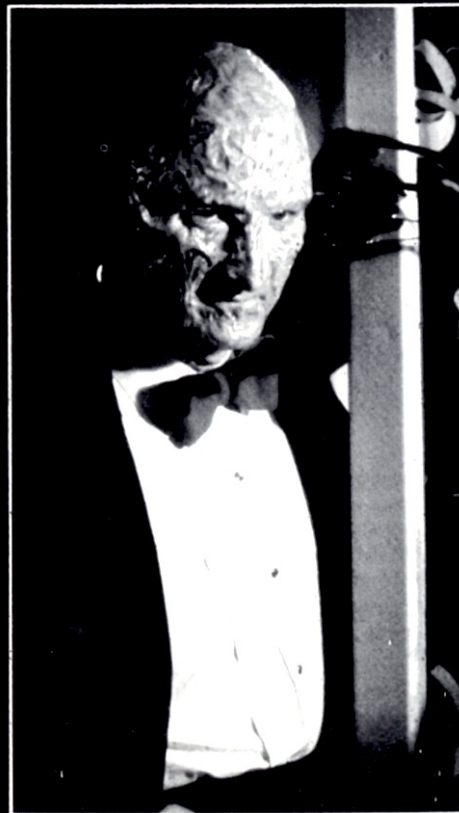
New Line Cinema producer Robert Shaye decided in January, 1986 that there would be a third addition to the grisly, and not infrequently hilarious, Freddy Krueger saga. After the tremendous grosses of both the original film (\$25 million) and the sequel (\$30 million), that was all but assured. Shaye knew this had to be the most spectacular of all the films. After reading several treatments for PART III, he turned to Wes Craven, who both wrote and directed the original film in the series. The screenplay that Craven and writing partner Bruce Wagner turned in was enthusiastically greeted by New Line. However, Craven's busy schedule did not leave him time to rewrite A NIGHTMARE ON ELM STREET 3.

That task, as well as first-time directing chores, went to Chuck Russell, whose most notable credit to date was as co-writer and associate producer of DREAMSCAPE. Along with his writing partner Frank Darabont, Russell turned in a final script that both the producers and the film's villainous star, Robert Englund, were extremely happy with. According to Englund, "Freddy's peculiar sense of humor was at its peak. Plus, I got a virtual basketful of teenage misfits to torment."

Englund's task (for the third time) of bringing the diabolical and devilish protagonist Freddy Krueger to life was facilitated by a virtual *tour-de-force* of special makeup effects. This visual razzle-dazzle that most strongly characterized A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS can be credited to the work of three well-known talents—Kevin Yagher, Greg Cannom, and Mark Shostrom—who made Freddy's third foray onto quiet, tree-lined Elm Street the most spectacular—and gruesome—to date.

Yagher is one of a handful of rising stars in the highly competitive special makeup effects field who's managed to distinguish himself. Only 24 years old, he has already worked on several films, including COCOON, and THE LAST STARFIGHTER. And, of course, Yagher's done an extraordinary job with the shocking burn

Every teenager's nightmare and Freud's wildest dreams come true—Freddy Krueger—is brought to life in deadly "living color" through a dazzling array of special makeup effects created by three of the genre's finest talents.



by Jim Clark

makeup worn by Robert Englund in NIGHTMARE 2. This time Yagher had a much larger crew than on the second film with seven full-time assistants who each performed specific tasks. Jim Kagel enlarged all of Yagher's designs and sculpted the models from those designs, Mitch DeVane helped apply and take-off the Freddy makeup, Gino Crognale pre-painted the massive Freddy-serpent, Brian Penikos handled much of the laboratory and polyfoam work, Dave Kindlon and Steve James created expert mechanical effects, and Willy Whitten painted the large pieces which transformed Robert Englund into Freddy Krueger.

In fact, the single most important effect in any of the NIGHTMARE ON ELM STREET films is, of course, Freddy Krueger himself. The audience must believe that Freddy is real—and maniacally rotten to the core. On PART 2 Yagher, essentially, recreated Dave Miller's original makeup for Freddy, while adding several touches of his own. On PART 3 Yagher continued to make improvements on the Freddy design.

"I brought the twisted skin closer to the eyes, which made the effect look more real, less like a mask," said Yagher. Yagher also noted that, "Another important change for PART 3, though it's subtle, is that Freddy now looks more like Robert Englund. I took his brow down a little, and the makeup pieces which we applied to Robert are thinner. This let Robert's features come out through all of Freddy's burns and sores. It also allowed us to achieve much better detail."

Yagher was able to further streamline the makeup process for Freddy, in part by combining into one piece the appliances used to cover Englund's cheek and ear. It now takes only three-and-a-half hours to turn Robert Englund into his demonic counterpart.

Greg Cannom and his crew, whose members included Earl Ellis, John Vulich, Brent Baker, Keith Edmire, Chris Goehle, and Tony Rupperecht, were called-in by Yagher to contribute several effects sequences to the project. (The two men



THE DREAM THAT JUST WON'T DIE. Actor Robert Englund reprises his role as dead child molester Freddy Krueger in **NIGHTMARE ON ELM STREET 3: DREAM WARRIORS.** Makeup artist Kevin Yagher modified the "Freddy design" to make more of Englund's features come through.

had worked together previously on several other films including DREAMSCAPE and the unreleased CHERRY 2000.) Among Cannom's other exceptional credits are THE HOWLING, and VAMP.

Yagher and Cannom worked in tandem on the terrifying "Taryn effect." Taryn is the teenaged junkie in NIGHTMARE 3, and the major special effects sequence involving this character occurs when Freddy gives her the last *fix* of her life.

In the midst of Taryn's battle scene with Freddy the mordant boogeyman suddenly stops fighting, turns to the ex-drug addict, and says: "We're old friends." Freddy's finger-knives turn into syringes, dripping with piss-yellow heroin. Taryn looks down at her needle-scarred arm only to see the punctures turn into tiny, screaming mouths—thirsty for heroin. At that moment, Freddy jabs his "finger syringes" into Taryn's arm, and begins injecting her with the drug. Freddy keeps pumping the girl until her veins and eyes explode.

Yagher built the "finger syringes," but Taryn's death was handled by Greg Cannom. Cannom decided not to use a model of the actress' body, although that had been his original idea. Instead, he used a series of carefully made appliances to show the "filling" effect as the heroin entered Taryn. He put these appliances directly on the actress's body. Only for the final moment, when Taryn's head exploded, did Cannom, mercifully, use a model.

Cannom's major effect in NIGHTMARE 3 also turned out to be one of the film's highlights. Phil, one of the young dream warriors, meets with an unfortunate demise that "ties-in" with his hobby—marionettes. One night, while an unsuspecting Phil lay sleeping, one of his marionettes comes to life as Freddy and grows to full human size. Freddy proceeds to turn Phil into the most grisly marionette imaginable, by tearing the veins out of the boy's body and using them as demonic puppetmaster's strings. Freddy, never doing anything by half, leads his "Phil puppet" to the ledge of the hospital, severs the veins, and Phil falls to his death far below, at the feet of his friends.

To accomplish this cinematic legerdemain, Cannom was able to find a perfectly-suited type of glue, called Skin Bond. Skin Bond is normally used by surgeons, but in NIGHTMARE 3, it proved exactly what the proverbial doctor ordered. Cannom glued strong rubber tendons to the actor's body, which were then used as the marionette strings. Fortunately, the rubber tendons proved even stronger than Cannom had anticipated. This meant far fewer impromptu repairs. Around the rubber tendons, Cannom cut tiny slits and fitted various appliances over the tendons. Finally, when the actor was covered with the appropriate quantities of blood, the



Yagher streamlined the makeup process for Freddy by combining into one piece the appliances used to cover Englund's cheek and ear, reducing the actor's makeup time to a mere three-and-a-half hours.

effect was pulled off without a hitch.

Another effect which required cross-team cooperation involved both Kevin Yagher and Mark Shostrom. Shostrom and Yagher had worked together previously on NIGHTMARE 2. In fact it was Shostrom who created the most spectacular moment in that film: when Freddy bursts through hero Jesse's body. Some of Shostrom's other creations have been displayed in THE BEASTMASTER, and FROM BEYOND.

Shostrom and Yagher handled different aspects of the complex "TV Sequence" featured in NIGHTMARE 3. Another of the teenage warriors was named Jennifer; an aspiring actress. One night, as Jennifer placidly watches the Dick Cavett show (with guest star, and the erstwhile "Queen of Outer Space" herself, Zsa Zsa Gabor), something most unusual happens to Mr.

Cavett—he turns into Freddy Krueger. Then, Freddy himself rises up from the television set and pulls Jennifer inside where he murders her. Our Freddy was in top form, even sporting a rather sharp-looking pair of rabbit ears!

For the beginning of this effect, Yagher created an appliance which stretched from Robert Englund to the TV. As the sequence continued, Mark Shostrom and his crew created the other effects needed to pull the illusion off. Just before the Jennifer character is pulled into the television, Shostrom substituted a lifelike dummy, made of fiberglass and rigid urethane, with fully flexible limbs. Shostrom also took great pains to see that the dummy's wig, flesh tone, et. al., exactly matched those of the actress. "Every element in that shot was an effect: the Jennifer dummy, the special television, the mechanical arms for

"I had a fabulous entrance... Freddy's peculiar sense of humor was at its peak. Plus, I got a virtual basketful of teenage misfits to torment... Their weaknesses were so effective that it was a joy for Freddy to exploit them."

Actor Robert Englund

Freddy which hoisted up the dummy, and last, but not least, Freddy's head on the TV," said Shostrom.

There were also several effects shots which Shostrom and his crew handled on their own. His outstanding crew consisted of Robert Kurtzman, Bryant Tausek, John Blake, and Jim McLaughlin. Some of their effects were fairly standard (in fact, both Yagher and Cannom, and their crews, also did a number of routine "blood and guts" illusions). A couple of Shostrom's minor effects included the slashed wrists on Kristen (played in her film debut by Patricia Arquette, Rosanna's sister).

Shostrom's assistant John Blake accomplished this by using a prosthetic appliance which included "blood tubing." Another small-scale illusion occurs when Jennifer (who learns the hard way about the dangers of watching too much TV) puts a cigarette out on her skin. Shostrom made an appliance, for the back of the actress's hand, with a small empty square space in the middle. The square contained urethane, and was covered with a patch of methyl cellulose, which acted as a buffer for the heat of the lighted cigarette (Shostrom used a similar technique in VIDEO-DROME). But of course, as Shostrom pointed out, "The audience won't be, and shouldn't be thinking of how these effects were done. They should just be enjoying the film."

Shostrom and his crew were responsible for several elaborate effects in NIGHTMARE 3. Among these were the writing, from Freddy, which appears on the comatose Joey's chest. Freddy's invisible finger knives carve out the words of a threat to the other "dream warriors." To achieve this illusion, Shostrom's assistant Robert Kurtzman created a full chest appliance. It was, of course, impossible to use monofilament to "raise" the words. Instead, the effect of the bloody message being inscribed was achieved by placing plugs inside the appliance, then "popping" them out. The end result Shostrom likened to "opening the tab on a beer can from the inside."

Another major effect for Shostrom involved Freddy's decapitation of Kristen's



Intended as the film's first scare, Mark Shostrom's withered corpse of a burned child was cut.

mother. Bryant Tausek (who created all the wonderful, full-size monsters in F/X) first tried using Elvax, the material employed by avant-garde sculptor Duane Hanson for his life-size and life-like creations. But whereas Hanson would have had six months, Tausek had six weeks. He turned to self-skinning urethane foam to create the unfortunate mother and found out, happily, that the "skin" appeared even more naturally translucent and convinc-

Effects pro Greg Cannom used rubber tendons to turn Phil (Bradley Greg) into a human marionette who gets his strings severed permanently by the vengeful Freddy.





TV SEQUENCE: Mark Shostrom and Kevin Yagher teamed up to give us this horrifying effect, which used a Freddy head, a special TV mechanical arms, and a life-like dummy. Clockwise from left: While watching TV, Jennifer (Penelope Sudrow) sees Freddy rise-up from the set—complete with rabbit ears. Freddy hoists Jennifer up and pulls her into the set where he murders her. Sudrow poses with the dummy head used in the sequence. The full-size dummy was made by Shostrom and his crew of fiberglass and rigid urethane, with fully flexible limbs. Great pains were taken to see that the dummy's wig and flesh tone matched the actress's exactly. All elements in this very complex shot were effects.



ing than with Elvax.

Unfortunately, the effect of which Shostrom was most proud in *A NIGHTMARE ON ELM STREET 3* never made it to the film's final cut. It occurred in the film's opening dream sequence when Kristen followed a little girl into the shadowy, labyrinthine "Freddy world." Kristen is surrounded by the corpses of Freddy's young, and not so young victims. There was to be a cut back to the little girl who had become a wizened, burned, demonic creature. To create this hideously scarred child monster, Shostrom actually received help from the prestigious Simon Wiesenthal Center. Shostrom was given access to photographs of young burn victims who died in the Holocaust.

For the effect, Shostrom painstakingly sculpted the monstrous girl's scarred head and body, creating a full-size figure. Its head and eyes, were constructed to open quite horrifically in the film and were mechanically operated. The rest of the

creature's body was actually "a positionable puppet." Though intended to be the film's opening "scare," the effect, upon demonstration, was vetoed by director Chuck Russell because he felt it would "offend" the audience, since it was obviously a dead child. As a last-minute substitute, Russell had a prop man glue together some cheap plastic bones in ten minutes.

The effect which leaves the most indelible impression on audiences is a gigantic serpent which Freddy transforms himself into, and which proceeds to swallow Kristen whole! For this tremendous effect, Yagher had to design and, with his crew, build a 14-foot long mechanical serpent. The Freddy-serpent began its existence as a large 1/5th scale maquette, or miniature, of the final creation, sculpted in greenish clay. For the next stage, Jim Kagel scaled the model up to full-size and built the armature. This incarnation of

Freddy also boasts a writhing, slithering, cable-controlled body and a huge, voracious, radio-controlled head.

In order to accomplish the serpentine movement, Yagher provided "snake skins" to the designers at Image Engineering, who were subcontracted to make the mechanism to bring the snake to life. They constructed a mechanical "lift" which allowed the serpent to actually pick up and devour the unfortunate, and no doubt tasty, Kristen. Yagher rigged the radio controls for the gigantic head and the cables to work its body movements.

Kevin Yagher, Greg Cannom, and Mark Shostrom all agreed that *A NIGHTMARE ON ELM STREET 3* was an exciting picture to work on, though all would have liked more time to try even more dynamic effects innovations! However, the final results of their ardent labor were seamless and extraordinary effects which made *this* nightmare one that will haunt our dreams for some time to come. □

A glossy special effects finish can't disguise the dull storyline of this 2nd NIGHTMARE ON ELM STREET sequel.

A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS

A New Line Cinema release of a New Line, Heron Communications and Smart Egg film. 2/87, 96 mins. In color. Director, Chuck Russell. Producer, Robert Shaye. Executive producers, Wes Craven & Stephen Diener. Co-producer, Sara Risher. Line producer, Rachel Talalay. Screenplay by Craven, Russell, Bruce Wagner, & Frank Darabont from a story by Craven & Wagner, based on characters created by Craven. Director of photography, Roy H. Wagner. Editors, Terry Stokes & Chuck Weiss. Music by Angelo Badalamenti. Song by Dokken. Additional music by Ken Harrison & Don Dokken, also Charles Bernstein (from Part 1). Sound, William Fiege. Art directors, Mick Strawn & C. J. Strawn. Set decorator, James Barrows. Special makeup effects, Mark Shostrom, Chris Biggs, Greg Cannon, & Matthew Mungel. Freddy makeup, Kevin Yagher. Special visual effects, Dreamquest Images. Supervisor, Hoyt Yeatman. Mechanical effects, Peter Chesney. Stop-motion animation, Doug Beswick.

Nancy Thompson	Heather Langenkamp
Kristen Parker	Patricia Arquette
Max	Larry Fishburne
Dr. Elizabeth Simms	Priscilla Pointer
Dr. Neil Goldman	Craig Wasson
Freddy Krueger	Robert Englund
Elaine Parker	Brooke Bundy
Joey	Rodney Eastman
Phillip	Bradley Gregg
Will	Ira Heiden
Kincaid	Ken Sagoes
Jennifer	Penelope Sudrow
Taryn	Jennifer Rubin

by Harry McCracken

After three movies in less than three years, Freddy Krueger, the deprived bogeyman of the NIGHTMARE ON ELM STREET saga is showing definite signs of a case of—pardon the pun—tired blood. A NIGHTMARE ON ELM STREET 3: DREAM WARRIORS has imaginative, technically superb special effects which cry out for a good horror movie to be built around them. Instead they're surrounded by a confused, lifeless story that serves to diminish their scare potential rather than heighten it.

The plot, silly even for the slasher genre, provides Freddy (Robert Englund) with plenty of adolescent victims by setting most of the action at a mental hospital for suicidal teenagers. The young patients spend most of their waking hours praying for insomnia: when they fall asleep, Freddy is free to enter their dreams and play his deadly mind games. The poor kids are further bedeviled by a conservative doctor (Priscilla Pointer) who refuses to allow use of an experimental medication and hypnotic spells that might help them conquer their illness.

Eventually the teens who have survived Freddy's attacks and a sympathetic counselor (Heather Langenkamp, of the original A NIGHTMARE ON ELM STREET) manage through none-too-plausible means to enter a group nightmare as a team, becoming the "Dream Warriors" of the film's subtitle. Here they engage in a rousing battle against Freddy, triumphantly destroying him forever, or until he's needed for another sequel, whichever comes first. (Did I mention the mysterious vanishing nun and the startling revelations about Freddy's roots?)

While ads proudly trumpet Wes Craven's name above the film's title, his participation in this second sequel to his cult classic was limited to co-writer and executive producer status, and the film lacks the decidedly odd—



Doug Beswick's stop-motion skeleton menaces Craig Wasson at the climax of NIGHTMARE ON ELM STREET 3, as the bones of Freddy Krueger come alive in an homage to 7TH VOYAGE OF SINBAD.

but potent—moral tone that Craven brings his best directorial efforts. A NIGHTMARE ON ELM STREET 3 does distinguish itself slightly from the "dead teenager" school of horror by its earnest attempts to make its young cast likable: Craven's hand at work is apparent in the repeated references to the kids as "survivors" possessed of "an inner strength" that keeps them going. At times, the film takes on the air of a public-television documentary about juvenile delinquency, as the teenagers sit in group therapy sessions and bravely declare their determination to lick their problems. The one bit of character shading of this kind that comes off well is the fairly convincing way that the teens express their grief as their friends are done in by Freddy, a laudable touch rare in any kind of horror film.

For the most part, though, the screenplay and the direction (by Chuck Russell, who covered similar terrain as one of DREAMSCAPE's scripters) are too clumsy to make us care about the protagonists or quiver at Freddy's crimes. Russell uses point-of-view techniques well in several scenes, but his directorial style is colorless, and the film is markedly lacking in suspenseful pacing and atmospheric. The acting, too, ranges from mediocre on down: the two stars, Langenkamp and Patricia Arquette, as Kristen, the plot's central troubled teen, provide sex appeal but little acting ability, and of the other teenagers, only Jennifer Rubin and Bradley Gregg make much of an impression.

Too often, the movie takes Freddy's considerable powers as a license to launch into undisciplined, sloppy fantasy. The nightmares lack the internal logic of the first A NIGHTMARE ON ELM STREET's

dream sequences: when Freddy disposes with Taryn, an ex-junkie (Rubin) by transforming his fingertips into hypodermic needles and shooting her up, are we expected to nod approvingly, or weep for her as a guiltless casualty of Freddy's evil? We're uncertain, because the movie itself doesn't seem quite sure.

The effects sequences are unquestionably impressive, with a lavishness equal to that of much more expensive movies. Freddy rears his ugly head in any number of clever ways—as an angry television set, as a vicious marionette, as Dick Cavett (!)—and these nightmare scenes, like glitzy production numbers in a bad musical, are highly creative setpieces that redeem the film for aficionados of the genre.

Well-crafted though it is, the effects work is piled on a little too thick for the movie's own good. Freddy shows up so frequently, and paces his antics so leisurely, that there's not much time for tension to build. Only one effects sequence, in which a woman's head continues to berate her daughter (Arquette) after Freddy has gleefully yanked it off her body, brings to mind the blend of fright and black humor that the original A NIGHTMARE ON ELM STREET evoked so successfully.

Otherwise, A NIGHTMARE ON ELM STREET 3 is surprisingly light on wit and empty of real terror. The audience greets Freddy's entrances into the action warmly, as if he were an old friend. Which may be the film's essential problem: it's hard for an old friend—even a dead child molester named Freddy Krueger—to terrorize you the way the unpredictable stranger that Freddy once was could. □

Angel Heart

British director Alan Parker talks about filming William Hjortsberg's supernatural detective story.

By Dan Scapperotti

William Hjortsberg's *Falling Angel*, a novel of mystery and the occult has been adapted for the screen as *ANGEL HEART* (17:2:13) by British director Alan Parker, who hit it big with such films as *MIDNIGHT EXPRESS*, *FAME*, and *BIRDY*. This is Parker's first turn at directing a horror piece, keeping with his penchant for changing course after each film. Sitting in a New York hotel room and taking a break from editing, Parker said, "The only area I shy away from is hardware science fiction. Someday I'll probably try that."

Parker's film became embroiled in controversy at the end of February, shortly before its scheduled release March 6 by Tri-Star Pictures, when it was slapped with an X-rating by the Motion Picture Association of America. The rating arose not from the film's graphic violence but from a steamy love scene between Mickey Rourke as New York detective Harry Angel, and Lisa Bonet as Epiphany, the mulatto daughter of a voodoo priestess. The 19 year-old Bonet is known for her squeaky-clean role as Denise, Bill Cosby's daughter on *THE COSBY SHOW*.

Parker said he looked at every black actress in both New York and Los Angeles when casting the part. "The actress had to be quite young and she had to be extremely worldly," he said. "It is actually quite difficult to find that kind of balance, but Lisa definitely had that quality."

Any decision to further edit the film to obtain a desired R-rating has been left up to

"Robert DeNiro was very slow in deciding to take the role of the devil. When DeNiro played Jake LaMotta he had Jake LaMotta to sit down and talk with."

Director Alan Parker directs the framing on the decapitated corpse of Winesap as discovered by detective Harry Angel, a scene that has since been cut from the film.



Parker. Described by its executive producer Andy Vajna as "a cross between *THE EXORCIST* and *CHINATOWN*," the film stars Rourke as a hard-boiled New York detective straight out of Raymond Chandler, plunged into a world of the supernatural.

Parker first came into contact with Hjortsberg's novel in 1980 when Paramount held the screen rights. The studio eventually lost interest in the project and didn't renew its option. The fact that the story takes an unexpected turn grabbed Parker's interest. "On one level it was the classic private detective story which for any cineaste is the kind of movie we've all been brought up on and have always wanted to do. Yet it is really something quite different. I love it when you take an audience down one particular alley way, make a turn, and show them something else."

The genesis of Hjortsberg's book dates back to the Montana author's high school days when he won a prize for a five page short story that he had written as a fable. Hjortsberg was dissuaded by a friend in the film business from expanding the story into a screenplay. The friend thought it was too good to give away to some producer and advised Hjortsberg to write it as a novel.

Since Hjortsberg's book was set in America, Parker felt he should work on the script in the States. "You have to hear the language around you all the time," said Parker, who rented a place in Yorktown, New York, but frequently travelled into the city to listen to people.

Hjortsberg grew up in New York, but left in 1959 to attend

college and has since only visited the city from time to time. "In some ways I meant the book to be my love poem to New York," he said. "1959 is about the last period when I could feel comfortable with my geographical memories of the city."

Parker moved the setting of the film to 1955 to further the contrast in periods. "Things were a lot different in 1955," said Parker. "1959 was on the way to the 1960's, it was transitional. 1955 still belonged to the '40s and the '40s, because of the world war, belonged to the '30s, so even with that four year difference you had a totally different look."

So much of New York has changed that it is becoming more difficult to maintain an image of the Eisenhower decade. And film crews have shot in the city so frequently, particularly on the lower east side, that the sites have become familiar to audiences. That's why Parker chose to film in Harlem.

"Harlem hasn't been filmed that much," he said. "It was easier creating a period in Harlem. Everyone is scared stiff to go up there, of course. We, being English didn't have that fear because we're new. It turned out to be one of the most enjoyable parts of the film. On the lower east side they're fed up with seeing film crews."

Even with the Harlem locations Parker felt it was difficult to give another New York detective story the sort of cinematic edge that would transport audiences to another time and place. He decided to make a geographical change, setting half the film in New Orleans.

"So many of the leads point to New Orleans that it almost took me there without me thinking about it," said Parker. I thought about how I might reconstruct the story and open it up cinematically. I spoke to William Hjortsberg and he said he had always thought that was a possibility so it wasn't something that was outside of his original conception."

Despite the changes Parker made to his source material, he feels he has been faithful to the spirit of the book. "I always feel that a film should have a life of



Mickey Rourke as the hardboiled '50s New York detective Harry Angel in *ANGEL HEART*, based on William Hjortsberg's novel "Falling Angel." Right: Angel's encounter with Cyphre, Robert DeNiro in a cameo as the devil.

its own," he said. "I don't think that I have to be too respectful of the book. It is a very good book, but film is film. They are two different things."

Parker picked Mickey Rourke to star as Harry Angel because the actor wasn't a typical modern movie hero. "He has a sense of danger about him which I quite like," said the director. "He has a devilish air, but remains charming and likeable which is quite difficult to pull off at the same time."

The small, but pivotal role of Margaret Krusemark is played by Charlotte Rampling (*ZARDOZ*) "Charlotte isn't really in the film much," Parker said. "She is introduced and then she's dead. Because of that her presence had to be very strong because she is discussed-all the way through even though we see her very briefly. She had to have a lot of class about her, which Charlotte has. She had to have a slightly enigmatic quality about her and she had to make her mark on the movie with very little screen time." Krusemark's death is particularly grisly and one of the shocking high points of the film. The woman is literally



sliced open.

The casting coup for Parker, however, was getting Robert DeNiro for the part of Louis Cyphre, the strange character who initially hires Angel. Cyphre is a Hjortsberg word play since Angel's employer is actually the devil in disguise. "DeNiro was very slow in deciding to take the role," said Parker. "He is very meticulous and researches his role. He wants to know what's inside your heart and mind to see if he will be able to give you what he thinks you want. That time was very trying for me."

Parker and DeNiro went up to Harlem to visit an old mission. The site, a Parker script addition, is where the audience is introduced to Cyphre. The visit was therefore appropriate, giving the two men a chance to get to know each

other. "Bob [DeNiro] wanted to sit in the chair where Cyphre was going to sit and smell the place and feel it. It's an organic thing with him. And that convinced him to play the part." But the nature of the role made DeNiro's custom of doing research a little more difficult. Laughed Parker, "When he played Jake La Motta he had Jake La Motta to sit down and talk with. What role model did he have for the devil?"

Hjortsberg's book is a wash in ritualistic murders. In adapting the novel Parker didn't shy away from the graphic elements. "The film is quite bloody," he said. "Actually, I didn't find the book that bloody. I must say, maybe there's something perverse about me. Some things are more powerful with words

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REVIEWS

Tarkovsky's swan song is a post-holocaust cautionary tale

THE SACRIFICE

A Fargo Films release of a Swedish-French Co-production made by The Swedish Film Institute, Stockholm, & Argos Films S.A., Paris. 5/86, 145 mins. In color. Director, Andrei Tarkovsky. Executive producer, Anna-Lena Wibom. Screenplay, Tarkovsky. Director of photography, Sven Nykvist. Editors, Tarkovsky & Michal Leszczylowski. Sound, Katinka Farago & Layla Alexander. Art director, Ana Asp. Special effects: Svenska Stuntgruppen, Lars Hoglund, Pats Palmqvist. Interpreter, Layla Alexander. Production manager, Katinka Farago. Makeup, Kjell Gustavsson & Florence Fouquier.

Alexander Erland Josephson
 Adelaide Susan Fleetwood
 Julia Valerie Mairesse
 Otto Allan Edwall
 Maria Gudrun Gisladdottir
 Victor Sven Wollter
 Marta Filippa Franzen
 Little Man Tommy Kjellqvist

by Vincent J. Bossone

Early in *THE SACRIFICE* a character comments: "what is the worth of a gift if there has not been a sacrifice in the giving." Before the conclusion of the film a great sacrifice will be made by one man for mankind's survival.

THE SACRIFICE features Erland Josephson as a disillusioned actor pondering the apparent futility of his existence on the occasion of his birthday. In an extended monologue he reflects that he has spent his whole life

waiting to do something important. While celebrating the day with family and friends on his remote estate, news is broadcast of an encroaching war which will inevitably end in nuclear devastation. It develops that salvation may come only by a great sacrifice which is achieved through mystical means.

As with *SOLARIS* (1971) and *THE STALKER* (1979), director Andrei Tarkovsky's previous science fiction efforts, *THE SACRIFICE* makes use of the genre's literary strength as a purveyor of ideas, eschewing the commercial come-on of gadgetry and special effects. As such the film may be somewhat unappealing to a contemporary audience conditioned to the flashy visuals and simplistic themes that comprise the majority of cinematic science fiction. But make no mistake; *THE SACRIFICE* is SF, and of the most thought-provoking kind.

On one level *THE SACRIFICE* is a post-holocaust cautionary tale in the tradition of *ON THE BEACH* (1959) and *TES-*



Stunned by the news in Sweden of a devastating nuclear incident (l to r) Susan Fleetwood, Valerie Mairesse, Filippa Franzen and Sven Wollter gather outside.

TAMENT (1983) as we experience the psychological devastation unleashed on a family and their friends, bringing home in intimate terms the consequences of nuclear aggression. More than this however, the film is a poetic parable examining the spiritual deprivation experienced by 20th century man existing in a world where material needs are increasingly fulfilled, yet the soul is all but abandoned. Tarkovsky suggests that we, as individuals must be

willing, in effect, to offer ourselves up for sacrifice to recapture our moral integrity.

In the film Josephson saves the world, and thereby himself, by his willingness to give of himself to his enigmatic servant, a woman of wonderous powers (including telekinesis) which heretofore have been virtually ignored; disdained because they do not appear to serve a concrete function in the material world. Yet it is her spiritual gifts which provide the impetus for salvation for a planet in chaos, and hope for its future through Josephson's son, his Little Man, who will carry on the struggle for inner truth and global harmony. (It is more than fitting that Tarkovsky dedicated *THE SACRIFICE* to his own son.)

Tarkovsky is plainly a humanitarian asking hard questions of himself and others, albeit with compassion. His film provides no easy answers. Tarkovsky was fortunate to obtain the services of actor Erland Josephson and cinematographer Sven Nykvist, two veterans familiar with similar thematic territory from their work with Ingmar Bergman; their contributions are invaluable.

Tarkovsky's use of deliberate pacing with slow camera movements within extended takes serves to emphasize the importance of his subject matter, a rhythm which once accustomed to will enthrall any patient and attentive audience looking for more substance in their movie going experience. □

Andrei Tarkovsky: Poet of Science Fiction 1932-1986

By Vincent J. Bossone

Little Man looked at his father in dismay. "Come now, don't be afraid, Don't be afraid, son. There is no death, only a fear of death..."

From the script of *THE SACRIFICE*

Throughout his distinctive and remarkable career, Russian filmmaker Andrei Tarkovsky turned to science fiction to supply the canvas for his landscapes of the human condition and man's relation to his environment. With his passing in Paris last December (after a long illness), *cinéfantastique* has lost one of its greatest visionaries, a cinematic poet of the highest order.

Tarkovsky's genre work is richly textured, dealing with a



Andrei Tarkovsky

multiplicity of philosophical concerns. What is man's future? What is reality... fantasy? How should we live? Inherent in his work is a thematic concern for the neglect of man's spiritual dimension in favor of material interests

and technological advances.

Both *SOLARIS* (1971), based on Polish writer Stanislaw Lem's novel, and *STALKER* (1979), from Arkady and Boris Strugatsky's story "Roadside Picnic," ostensibly depict the journey of an individual to a distant planet or land, in essence serving as a metaphor for a pilgrimage of self-discovery. In *SOLARIS*, a psychologist investigates a strange occurrence on the sentient

planet's orbiting space station only to be haunted by a replica of his deceased wife (a suicide) conjured up by the god-like entity.

In *STALKER*, the titular character guides a scientist and writer to a Forbidden Zone where a room which grants one's every wish is said to exist. Upon arrival, the three are unwilling to utilize its powers; returning home however, the Stalker discovers his daughter's telekinetic powers (a magical moment later echoed in Tarkovsky's last work, *THE SACRIFICE*), affirming the miracles of the mind and the resources within us.

Just as impressive as the depth and richness of his psychological and philosophical explorations was Tarkovsky's understanding of, and skill

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Eddie Murphy tries to do an impression of Steven Spielberg

THE GOLDEN CHILD

A Paramount release of a Feldman/Meeker production in association with Eddie Murphy Productions. 12/86, 93 mins. In color & dolby. Director, Michael Ritchie. Producers, Edward S. Feldman & Robert D. Wachs. Executive producers, Richard Tienken & Charles Meeker. Screenplay, Dennis Feldman. Director of photography, Donald E. Thorin. Editor, Richard A. Harris. Music, Michael Colombier. Production designer, J. Michael Riva. Art director, Lynda Paradise. Set designer, Virginia Randolph. Set decorator, Marvin March. Costumes, Wayne Finkelman. Sound, Jim Alexander. Visual effects, Industrial Light & Magic (supervisor: Ken Ralston). Makeup designer, Ken Chase.

Chandler Jarrell	Eddie Murphy
Sardo Numspa	Charles Dance
Ke Nang	Charlotte Lewis
The Old Man	Victor Wong
The Golden Child	J.L. Reate
Til	Randall (Tex) Cobb
Doctor Hong	James Hong
Kala	Shakti

by Charles Leayman

One *wants* to like THE GOLDEN CHILD. Everything about it signals producer/star Eddie Murphy's earnest wish to deliver a Spielbergian fable for hip children of all ages. Only the most jaded viewer would yawn at ILM's by now standard panoply of wonders. And yet yawn we do because THE GOLDEN CHILD is finally as turgid as the blood-laced oatmeal into which the hero improbably pokes a spoon.

The idea of a black performer playing bop variations on Indiana Jones is a good one, full of potential risk and contradiction. Spielberg's latter-day version of Hollywood's Great White Hunter underscores the narcissism, racial contempt, acquisitiveness, and sexism implicit in the type; it's a generic character prime for shafting by Murphy's razor-sharp wit. But Murphy backs away from the

The slack humor boils down more or less to Eddie Murphy rolling his eyes, talking funky and registering disbelief.

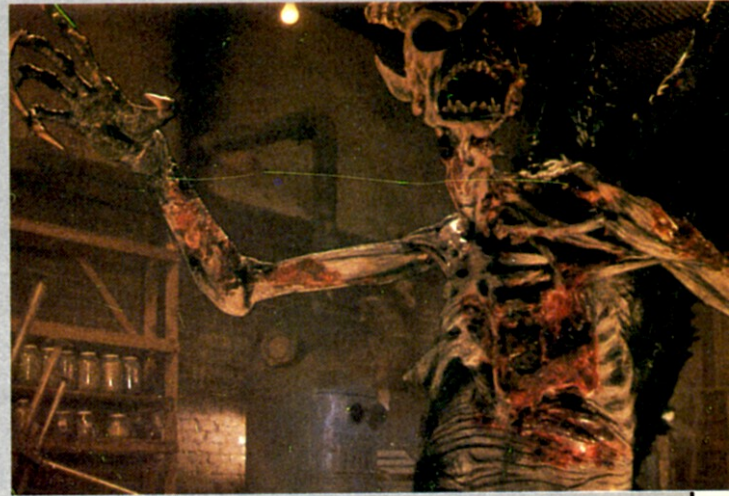
challenge. His Chandler Jarrell, a free-lance social worker who specializes in finding lost children, is an amiably street-smart joker, moving with ease among the multi-ethnic Los Angeles population and sending up the white fools he occasionally meets. Gone, except for some hit-or-miss one-liners, is the charged, abrasive, scatological humor that made Murphy's portrayals in 48 HOURS, TRADING PLACES, and especially BEVERLY HILLS COP so exhilarating.

The plot concocted by Dennis Feldman is sub-LOST HORIZON *frou-frou* about a pure child, the "Bringer of Compassion," whose preternatural goodness, honed over 3000 generations, includes the power to restore life. The evil Sardo (played with venom by Charles Dance, Shirley McClaine's reincarnated paramour in TV's OUT ON A LIMB) kidnaps the boy in order to pollute his energies by force feeding him blood. (Unfortunately there's a homophobic taint to Sardo's characterization and to the prissy barbs which Murphy directs at him.) The kidnapping, in essence, is the sole intrigue, and on its Nepal-to-L.A. itinerary hangs a string of mild, mostly verbal gags that more or less boil down to Eddie Murphy talking funky, rolling his eyes, and registering disbelief.

If some measure of complexity had informed the Chandler-Child-Sardo triangle (on the order, say of Harrison Ford's temporary embrace of evil in INDIANA JONES AND THE TEMPLE OF DOOM), or if we could persuade ourselves that Eddie Murphy took any of this seriously (Spielberg's trump card), perhaps THE GOLDEN CHILD wouldn't seem so slack and ultimately trivial. Nothing is really at stake in the story, leisurely pacing dissolves the minimal suspense, and a numbing sense of near-terminal *deja vu* sets in all too soon.

As mentioned, Industrial Light & Magic's work is customarily up to par, and if you've never seen the prancing pastries from YOUNG SHERLOCK HOLMES, then THE GOLDEN CHILD's crinkled Pepsi can, kicking up its heels to "Puttin' On The Ritz," will delight you. Likewise, those who missed

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ILM's winged demon featured in a much more elaborate climax until producer Eddie Murphy said to cut the RAIDERS OF THE LOST ARK crap.

THE GOLDEN CHILD effects by ILM that you didn't see

By Ron Magid

The climactic demon sequence in THE GOLDEN CHILD is much shorter than originally planned, and other finished ILM effects were edited out of the final film to make it less fantasy oriented. The trimming was rumored to have been ordered by Murphy who felt upstaged by all the effects work. The result is a film that satisfied neither fantasy addicts nor Murphy fans.

Excised in the demon sequence was a spectacular effect of wings sprouting and growing on Sardo as he begins his transformation, walking toward the camera. The elaborate stop-motion shot was designed by Phil Tippett, to show the wings growing behind actor Charles Dance as he moved.

Also dropped from the film was a set-piece shot by ILM's Scott Farrar in which a blood-colored mass is seen by Murphy to solidify into a chamber in Sardo's mansion. The effect was achieved by melting a wax model of the room made by Steve Gawley and Claudia Mullaly, colored appropriately, which was then projected in reverse.

An elaborate rotoscoped animation effect, called the Jewels' Glow, was dropped from the scene where Murphy takes Asian princess Charlotte Lewis to bed. Lewis places red, green, white, and blue jewels

at the corner of the bedroom for protection. As Murphy and Lewis lay in bed, the jewels emit swirling beams of light which intertwine with the lovers. Animation supervisor Ellen Lichtwardt noted the effect had a nice three-dimensional quality, but was mystified by its deletion from the film. "Maybe it was unintentionally funny," she said.

For the film's climactic chase which got shortened, Murphy is pursued in his car by the flying demon. ILM went to great pains to composite the winged demon, designed and sculpted by Randy Dutra and Go-Motion animated by Tippett, Tom St. Amand and Harry Walton, into the background plate footage of Murphy and the car, which had not been photographed with special equipment. Craig Hosada of ILM developed a computer program for the effects camera to duplicate the bounces and moves in the plate camera in order to keep the effects composite in perfect registration. But the shortened brevity of the flying scenes made most of the work for naught.

But ILM had their own problems with the sequence. Effects supervisor Ken Ralston and Farrar decided to add a setting sun behind the demon to deal with the problem of compositing it into a blue sky. "It didn't work," said Farrar. "You can barely see the demon because it's burned-out by the addition of the sun." □



Refugees from Friday the 13th terrorized by Alien-like beast

THE KINDRED

An F/M Entertainment release. 1/87, 91 mins. In color. Directors, Jeffrey Obrow & Stephen Carpenter. Producer, Obrow. Co-producer, Stacey Giachino. Executive producer, Joel Freeman. Director of photography, Stephen Carpenter. Screenplay: Carpenter, Obrow, John Penney, Earl Ghaffari, & Joseph Stefano. Editors, John Penney & Earl Ghaffari. Production designer, Chris Hopkins. Music, David Newman. Special creatures by, Michael John McCracken. Special makeup effects, Matthew Mungle. Special mechanical effects, Lars Hauglie. Art director, Becky Block. Set decorator, Susan Emshwiller.

John Hollins David Allen Brooks
 Dr. Phillip Lloyd Rod Steiger
 Melissa Leftridge Amanda Pays
 Sharon Raymond Talia Balsam
 Amanda Hollins Kim Hunter
 Hart Phillips Timothy Gibbs
 Brad Baxter Peter Frechette
 Cindy Russell Julia Montgomery
 Nell Valentine Bunki Z

by Glen Lovell

Supposed the piston-jawed ALIEN beastie dropped by for a visit to Dr. Moreau's island and proceeded to terrorize a bunch of young people on leave from the latest FRIDAY THE 13TH camp out. That should provide some idea of the awkward plot-splicing going on in F/M Entertainment's THE KINDRED, a lazy little mad-scientist hybrid that's a whole lot more entertaining than it has a right to be.

No less than two Oscar winners compete for center stage with effects designer Michael (POLTERGEIST) McCracken's derivative creature. Kim Hunter, 64, returns to the screen as the hospitalized scientist responsible for "birthing" and harboring the tendrilled thing everyone calls "Anthony"; and a bloated, pasty-faced Rod Steiger appears as a rival scientist determined to have Hunter's basement journals, as well as all credit for what he assumes is a breakthrough in hemocyanin research.

Obviously directors Jeffrey Obrow and Stephen Carpenter (THE DORM THAT DRIPPED BLOOD, THE POWER) couldn't afford more than a few hours of Hunter's and Steiger's time. Hunter, remembered affectionately by genre fans for her work in Val Lewton's SEVENTH VICTIM and three of the PLANET OF THE APES movies, expires with a delightfully hammy gasp within the first 10 minutes.

Now it's left to Steiger in ill-fitting toupee to hold our attention. And this he does in a disdainful,



Rod Steiger in a wonderfully creepy performance as mad scientist D. Phillip Lloyd. Michael McCracken's effects team created the rod puppet specimen on the table.

wonderfully creepy performance that will have fans flashing back to his fruity lady killer in NO WAY TO TREAT A LADY and his balmy embalmer Joyboy in THE LOVED ONE. Steiger's best moments take place in a darkened mansion laboratory as he applies electrodes to what appears to be a skinned canine. Interrupted by a greedy assistant, Steiger escorts the offender to a basement pen, where mutant misfires give the new arrival an enthusiastic welcome.

From here, the patchwork

script (by PSYCHO's Joseph Stefano and four others) veers from a resemblance to THE ISLAND OF DR. MOREAU toward routine creature-beneath-the-haunted-house business. Still, there's unexpected fun to be had from production designer Chris Hopkins' slimy subterranean lair, McCracken's testy basement specimens (stored in giant Mason jars, of course), and pretty spy Amanda Pays' thrashing bathroom transformation. Pays more than lives up to her reputation as a "cold fish." □

On target exercise in gross-out makeup transformation effects

FROM BEYOND

An Empire Pictures release. 11/86, 85 mins. In color and Ultra-stereo. Director, Stuart Gordon. Producer, Brian Yuzna. Executive producer, Charles Band. Screenplay by Dennis Paoli, adapted from an H.P. Lovecraft story by Yuzna, Paoli, & Gordon. Director of photography, Mac Ahlberg. Editor, Lee Percy. Music, Richard Band. Production designer, Giovanni Natalucci. Set decorator, Robert Burns. Special effects: John Buechler, Anthony Dublin, John Naulin, & Mark Shostrom. Costume designer, Angee Beckett. Sound, Mario Bramonti. Associate producer, Bruce Curtis.

Crawford Tillinghast Jeffrey Combs
 Dr. Katherine McMichaels Barbara Crampton
 Dr. Edward Pretorious Ted Sorel
 Bubba Brownlee Ken Foree
 Dr. Roberta Bloch Carolyn Purdy-Gordon
 Hester Gilman Bunny Summers

by Douglas Borton

Starting with Dick Smith's remarkable work on THE EXORCIST, Hollywood's makeup masters have developed techniques capable of showing transformations of the human form that previously could only be suggested by crude lap-dissolves or editorial cheats. Out of this makeup technology sprang a new trend—movies which built their stories (or at least their key moments) around graphic and

grisly metamorphoses of the human figure.

The aptly titled ALTERED STATES (also a Smith ground-breaker) belonged to this category, as did AN AMERICAN WEREWOLF IN LONDON and THE HOWLING, both of which drew crowds in 1981 eager to see, actually see, the step-by-step mutation of man into beast. In 1982, Rob Bottin's effects for THE THING carried the stomach-churning possibilities of the new technology to what one might have hoped would be its ultimate logical conclusion.

But the trend continues, and new movies continue to appear, promising as their major or sole attraction to gross-you-out with a brand new variation on the "metamorphosis" theme. Kafka would be pleased.

All of which brings us to one of the trend's latest entries, Empire Pictures' FROM BEYOND, a decent enough little movie—all things considered. The story is

fast-paced, occasionally clever, and (on its own terms) almost logical; the characters are provided with reasonably convincing motivations; the performances—while uneven—are adequate; and the production values are far superior to those normally associated with a Charles Band production. Visually, the film sports a clean, economical, almost elegant style. There are none of the shaky camera moves, self-indulgent camera angles or jarring cuts one might expect to see in a low-budget movie—although cutting from a character upchucking a stream of yellow vomit to a closeup of an egg yoke plopping into a frying pan is a rather low blow.

Perhaps the best thing about FROM BEYOND are certain thematic threads woven into the story. Drawing from the inspiration of H. P. Lovecraft's Cthulu mythos, the team of producer Brian Yuzna, writer Dennis Paoli, and director Stuart (THE RE-

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Jeffrey Combs as Crawford Tillinghast wearing John Naulin's makeup design of an enlarged skull piercing pineal gland.

Michael McCracken, Sr. on creating makeup for THE KINDRED on a low budget

By Steve Biodrowski

THE KINDRED features two sets of creatures, supposedly the work of competing scientists Phillip Lloyd (Rod Steiger) and Amanda Hollins (Kim Hunter), created by special makeup effects expert Michael McCracken. Lloyd's creations are seen first, hideously deformed humans kept locked in a dark basement. As an inside joke, the monsters are portrayed by McCracken and members of his crew. The gelatin and foam latex makeups were applied on the set by Matthew Mungle, who also designed and executed Amanda Pays transformation into a humanoid fish.

Regarding the overlapping responsibilities in designing creatures and applying the makeup, McCracken said, "It wasn't a union picture. We were also dressing sets and doing costumes. For instance, we did the costumes seen in Steiger's dungeon house. We used an enormous amount of gelatin on this film. It looks great for slime. To dress the set we mixed it and flung it everywhere—it sets and looks wet but it's not."

Another of Steiger's creations is a small dog-like animal seen being operated on. The creature was built by McCracken's son Michael Shawn McCracken and operated from underneath the table with rods by he and James McPherson. "Our experience



McCracken as one of Dr. Lloyd's mutations.

has been that pneumatics, hydraulics, and radio-control are not good ways to animate," said the older McCracken. "The best kind of animation is human-actuated, because the closer an actor can actually get to the rubber, the better. He can control it in terms of his

own body movement. Rods work really good if they're done right. The mechanical aspect is one-third of it; the acting is two-thirds. Sometimes if it looks bad, another puppeteer can make it right."

The "jar creatures," embryonic forms of Amanda Hollins' experiments which eventually result in the full-grown creature Anthony, were sculpted by Jeff Kennemore. The one which comes to life and attacks Melissa Leftridge (Amanda Pays) was operated by James McPherson. Since the creature actually had to move, it could not be locked down and cable operated. A main rod was used for body movement and smaller rods to move the head and arms.

The film's most impressive creature is Anthony, which was sculpted by McCracken himself. Since Anthony is required to perform a number of complicated actions in the film, McCracken and his team had to build several different effects devices. "We had tentacles for different functions, and more than one head," said McCracken.

Two of the biological experiments that failed which haunt the basement of Dr. Lloyd's laboratory, makeups by Matthew Mungle. The one at left was edited out.



Michael McCracken, Sr. sculpts a prototype model of Anthony, realized in a suit (right) worn by his son Michael Shawn McCracken, and a closeup head.

A cable-operated close-up head substituted for the one on the suit which had minimal movement.

McCracken gives a lot of credit to Obrow and Carpenter for working closely with him to plan what was needed. "We didn't have to do something with a hundred functions just to cover one they *might* decide to use," he said. "That gets very expensive, and you start doing a lot of trade-offs because it really becomes impossible."

When seen full-grown, Anthony is usually Michael Shawn McCracken in a suit complete with moveable tentacles which he could control to perform simple actions. For close-ups requiring more complicated movements, a separate tentacle,



designed by Tony Tommasetti, was used.

"Tommasetti came up with a complex mechanical device that is super for sensitive movement," said McCracken. "It worked with a complex set of aluminum piping, specially cut in an odd way and linked together. It's extremely light. Part of the problem with a tentacle is the weight of the material tends to pull it down; you've got to pull up, but you don't have any leverage points to pull on."

Tommasetti's tentacle mechanism could be manned by a single operator holding a bar with four cables attached to it. "By playing with it for ten minutes you could get the feel of it," said McCracken. "You could almost write your name with the thing."

McCracken completely story-boarded Anthony's final disintegration. The explosive effects were accomplished with squibs, which blew out large chunks of gelatinous material from Anthony's body. Air bladders were used to keep his body heaving and writhing.

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The special effects of Dino DeLaurentiis' KING KONG LIVES!

By Dan Scapperotti

Last June the birth announcements went out. Born May 19, 1986 in Wilmington, NC, Baby Kong. Height: 84 inches. Weight: 200 pounds. Eyes: brown. Hair: all over. Father: King. Mother: Lady.

The birth site was, of course, the new Dino DeLaurentiis Studios in the wilds of North Carolina. The big question was, Why? The only time Kong had made a return engagement were in those horrid Japanese sequels of the '60s. DeLaurentiis had remade the 1933 classic (which still remains *the* classic) in 1976. The answer came from producer Martha Schumacher: "Dino really loves Kong and has been looking to resurrect him for ten years.

"It's a serious picture," continued Schumacher. "It's not a joke. It was taken very seriously and it has the stamp of reality." Moviegoers and critics didn't agree, however. KING KONG LIVES! opened to scathing reviews and a dismal boxoffice reception last December.

To bring King Kong to life again Carlo Rambaldi was brought into the project. Rambaldi has won three Academy Awards but has had a checkered career. Although

Carlo Rambaldi's giant mechanical Kong arm dispatches heavy Col. Nevitt (John Ashton) at the film's climax.



Primate coordinator Peter Elliott played Kong inside a cable controlled suit built by Carlo Rambaldi. Impressive miniature sets, like the Atlantic Institute, shown above, where Kong recovers, were built by a modelmaking team supervised by David Jones.

his work for E.T. was brilliant, the mechanical Kong he built for DeLaurentiis' KING KONG, costing \$1 million, was a dismal failure which never really worked and ended up on screen for about ten seconds.

Rambaldi was much more pragmatic on the new film. "It is possible to make a giant Kong with all our new technology," he said, caught in his workshop in a far corner of the DeLaurentiis back lot, a stones throw from the New York street used in YEAR OF THE DRAGON. "It would be able to do everything, but the movie would cost \$200 million and take three years to make. And that is just for a giant Kong."

According to Rambaldi, only three months were needed to make Kong, Lady Kong, Baby Kong, and a mechanical arm for the new film. "By combining the action of different lever movements the facial expressions change," he explained as he stripped back the gorilla face to reveal the mechanics beneath and about fourteen cables running down the length of a table. "It takes seven people to move everything. The mechanical face has been designed to fit right over the face of the actor in the monkey suit. There are 35 feet of wires that have to be strung through the suit."

Rambaldi's son, Allesandro, steps in when his father's English falters in discussing the mechanics of the new King Kong arm that was fashioned for the film. "The new arm is made from a lighter

material although the mechanics are the same as used for the 1976 version," said the younger Rambaldi. "This lighter model permits faster movement, which is more realistic." Allesandro Rambaldi was in charge of shooting Kong's facial features and making sure that everything on the miniature sets was correct.

According to Carlo Rambaldi, the junior Kong is completely mechanical. Rambaldi was unable to put a man inside a costume because the creature's head would be too big and the eyes of an actor wouldn't have fit the concept, he said.

Peter Elliott, a Brit, served as "primate coordinator" on the film, a job he also held on GREYSTOKE: THE LEGEND OF TARZAN. Elliott has been in the

business for ten years and has worked on such films as QUEST FOR FIRE and RETURN TO OZ. As the man in the monkey suit, Elliott is King Kong. Rambaldi used Elliott's body cast and built the gorilla over it. A large muscle suit was structured on a spandex lining, built up with foam latex to redefine the man's shape. A hairsuit made of bear fur and Icelandic goat hair, dyed black, is placed over the muscle suit.

"You have to build some extremes into the muscle suit," said Elliott, "so that you can still see them once they put the hair suit on me." The actor-coordinator spent about three hours in the rig although on an average, the suits are designed to be worn for as long as ten hours. The longer period, however,

Carlo Rambaldi fully mechanized Baby Kong rather than use an actor in a suit.



Dino DeLaurentiis lays another Kong-size egg

KING KONG LIVES

A DeLaurentiis Entertainment Group release. 12/86, 105 mins. In color & dolby. Director, John Guillermin. Producer, Martha Schumacher. Executive producer, Ronald Shusett. Written by Shusett and Steven Pressfield, based on a character created by Merian C. Cooper & Edgar Wallace. Director of photography, Alec Mills. Editor, Malcolm Cooke. Production designer, Peter Murton. Creatures design and construction, Carlo Rambaldi. Special visual effects supervisor, Barry Nolan. Costume designer, Clifford Capone. Art directors: Fred Carter, Tony Reading, & John Wood. Sound, David Stephenson. Music, John Scott. Script supervisor, Rina Sternfeld. Set decorators, Hugh Scaife & Tantar LeViseur. Storyboard artists, Tom Cranham & Petko Kadiev. Assistant director, Brian Cook.

King Kong Peter Elliott
 Lady Kong George Yiasomi
 Hank Mitchell Brian Kerwin
 Amy Franklin Linda Hamilton
 Col. Nevitt John Ashton
 Dr. Ingersoll Peter Michael Goetz

by Randal Graham

"What doesn't kill you," Nietzsche wrote, "will make you stronger." But then he never saw KING KONG LIVES. He didn't have to watch Kong brought back to "life" with an artificial heart. He didn't have to see Kong hooting hot for a Lady Kong; or endure schmaltzy birthing scenes between two guys in ape costumes. Nietzsche never met a Hollywood producer.

Ronald Shusett and Steve Pressfield wrote a perfidious and vile screenplay in order to assist avaricious producer Dino DeLaurentiis in separating the innocent moviegoer from his money. Supposedly the screenplay was intended as a semi-spoof; but a successful spoof requires wit and clever repartee, and a deft understanding of the absurdity of life—all of which have eluded Shusett and Pressfield. John Guillermin, master *auteur* of such classics as SHEENA, and the 'original' KING KONG re-make, adds nothing with his direction.

Stars? Brian Kerwin plays Mitchell, the hero who discovers Lady Kong, sells her into captivity, and then tries to watch out for her best interests. Linda Hamilton was superb as the menaced heroine in THE TERMINATOR, but she was working with an excellent script; here, as the surgeon who brings Kong back to life, she looks very grim. But then she has much to be grim about with lines like: "Only one thing can save Kong now." A dimwit responds, "What's that?" A close-up of Linda's deep and expressive eyes—"A miracle."

Good scenes? There were some funny moments but few of them were intentional. The operation scene with the giant artificial heart



Kong on modelmaker David Jones' "Honeymoon Ridge" miniature set. Jones had to make more than 1250 miniature trees for the film. The cost of one tree: \$275.

is ludicrous; the doctors hack away with their oversized operating tools and get drenched with ape blood. (Woody Allen might have transformed the scene into real humor; remember his giant vegetables and chicken in SLEEPER?) One legitimate bit of humor occurs when some guy is cuddling with his girlfriend on a couch and he says, "You've got the biggest, brownest eyes I've ever seen"—just as Kong peers in at them through the skylight. There's also a nice close-up of a frog and a quick cut to the frog's point-of-view as it sees Kong biting off the head of a big gator (and I thought gorillas were vegetarians.)

H. L. Mencken once said, "No one ever went broke underestimating the intelligence of the American public." But both of the DeLaurentiis KING KONG rip-offs have bombed at the boxoffice so maybe the public isn't that stupid. The 1933 original is such a classic, such a masterpiece of cinema, only a crass huckster would exhume it and try to exploit it for a buck. The Dino DeLaurentiis' of the world are men with money and power, but all the vision and artistry of flatworms. After the slow death KING KONG LIVES enjoyed at the box-office, maybe poor old Kong can finally rest in peace. □

caused Elliott to lose about seven pounds of fluid a day. Scleral lenses cover Elliott's eyes and further limit the use of the suit because the lenses prevent oxygen from reaching the eye. They can't be used continuously for more than three hours.

Obvious problems such as heat inside the suit weren't major ones for Elliott because they were predictable and could be coped with. "The biggest problems were conceptual," he explained. "For instance, this is a fantasy animal. We had to find a fine balance that retained a human quality without having it look like a man in a suit. We tried to find a movement concept that maintained the illusion. Hiding our length was a big problem."

Another problem Elliott had was matching the mechanical facial expressions with his body language. A television monitor was used when possible which would allow the actor to adjust his movements to the facial expressions on the mask. There was also a self contained mask unit which slipped over Elliott's head and was operated by his own jaw movement. It could perform some expressions but was basically used for mouth movement when freedom from the cables was mandated.

"I felt that one of the mistakes in the last film was that some of the movement qualities didn't work," said Elliott. "The big difference with this film is that we have two apes on screen and every cliché in the world is ready to jump out at you. I mean, should they walk down the street holding hands?"

Elliott developed two movement concepts for Kong. When Kong had to cope with the problem of mankind Elliott felt the creature had to be more human. But when the two apes are seen together a different concept came into play. "In scenes like the Honeymoon Ridge sequence they have to become more animal-like. We need to feel more sympathy for them."

Furnishing the miniature world Kong stomped through in the film was the task of model shop supervisor David Jones. Miniatures were needed for such sets as the Atlantic Institute where the recovery scenes for Kong are set, the barn where Lady Kong gives birth, and the gorge where the ape is attacked by hunters.

It required five takes for the scene where Lady Kong collapses into the barn. Two barns were constructed with breakaway

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Made in Philadelphia horror from sleaze specialist Troma

GIRLS SCHOOL SCREAMERS

A Troma/Lighting Video release. 12/86, 85 mins. In color. Director, John P. Finegan. Producers, Finegan, Pierce J. Keating & James W. Finegan. Executive producers, Lloyd Kaufman & Michael Herz. Screenplay by John P. Finegan from a story by Finegan, Katie Keating & Pierce Keating. Director of photography, Albert R. Jordan. Editor, Thomas R. Rondinella. Music, John Hodian. Production manager, Megwin Finegan. Assistant director, Thomas R. Rondinella. Makeup, Maryanne Ebner. Production designer, John P. Finegan. Costume designer, Katie Keating. Art director, Glenn Bookman. Special effects makeup, John Maffei.

Jackie, Jennifer Mollie O'Mara
Elizabeth Sharon Christopher
Kate Mari Butler
Susan Karen Krevitz
Adelle Marcia Hinton
Rosemary Monica Antonucci
Paul Peter C. Cosimano
Sister Urban Vera Gallagher

by David Wilt

The first three minutes of this film—a decaying corpse in a wedding gown terrifies a young boy in a “haunted” house—are actually competent. But it’s downhill on roller skates after that, sunk by a wretched script and poor acting. The screenplay is a veritable flea market of cliched situations and awkward dialogue (at one point, the villain actually tells the heroine “If I can’t have you, no one can!” and tosses her down a flight of stairs). The acting, with a

few exceptions, is on a community theatre level. In contrast, production values such as photography are fully professional.

Made in Philadelphia in 1984, apparently as a family enterprise (the names Finegan and Keating appear 14 times in the credits), *GIRLS SCHOOL SCREAMERS* was picked up by sleaze specialist Troma and given an appropriately exploitative title and ad art. However, this may be the tamest Troma picture ever, with no sex or nudity and very mild gore effects (the most graphic effect—an eye-gouging—is so underexposed as to be virtually invisible).

Seven girls and a nun from a Catholic college spend a long weekend in a mansion bequeathed to the school by a (supposedly) dead millionaire. After a long, boring buildup, they encounter a plague of cliches: a portrait of a dead girl who (surprise!) looks *exactly like* one of the college girls; the dead girl’s diary; a seance; and death by household implements and garden tools. The murderer is finally revealed as the millionaire, craving a replacement for the girl he threw downstairs in 1939.



The coed body count (l to r): Monica Antonucci, Mari Butler, Mollie O'Mara, Sharon Christopher, and Beth O'Malley, hacked-up by the film's haunted house slasher.

A supernatural element is introduced at the climax: the murdered girl’s spirit takes over the body of her 1985 lookalike and avenges her murder. This doesn’t, however, do much for her five innocent girlfriends (one survives), various boyfriends, etc. who’ve been slaughtered for no conceivable reason. At worst, they followed the slasher film rule: whenever danger threatens, be sure to wander off alone into dark places; never stay together in a group in a

well-lighted room. While the various killings are presented in a relatively restrained manner, this doesn’t excuse the moral vacuity of the genre.

Director Finegan—as opposed to *screenwriter* Finegan—sets his shots up well and keeps things moving in a competent manner. There is even one clever shot—the camera focuses on the blood-spattered legs of one of the girls in a bathtub—but she’s merely cut herself while shaving. □

How a student crew shot *GIRLS SCHOOL SCREAMERS* on a low-budget shoestring

By Lowell Goldman

GIRLS SCHOOL SCREAMERS is the first feature effort of Philadelphia filmmaker John P. Finegan, a successful producer of television commercials and industrial films for locally based Center City Video. Finegan chose to work in the horror genre because he wanted to. “I’ve watched horror films all my life,” he said. “It’s far and away my favorite film genre. As a kid growing up in the sixties, I used to love to see double features for a buck at Saturday matinees.” Howard Hawk’s *THE THING* is Finegan’s favorite.

Finegan raised money independently through family and friends, bringing the film in for just \$87,000. He convinced an inexperienced cast and crew to work for deferred payment. His assistant director, camera operator, and editor were all N.Y.U. graduate film students. Finegan shot the movie in

35mm using a Mitchell BNC camera, “the same one used by Howard Hawks,” he said proudly. “You can’t get a better camera. They’re huge though. We were slowed down a great deal because we had to move it around. It took us twenty-six days to shoot the movie. If I had an Arriflex, I think I could have shaved at least five days off the schedule.”

Finegan storyboarded the entire script in nearly 800 drawings to streamline production. “These included lighting, costume design . . . coffee breaks,” he said jokingly. “We really didn’t have much of a chance to improvise.”

Most of the movie was shot inside a mansion in the posh Chestnut Hill section of Philadelphia. Finegan praised his director of photography, Sonny Jordan, for doing a fantastic job with only seven lights.

Finegan wishes he could have shot the film from a lot more

angles. Especially a lot more low angles. But, that takes time and money. Under his pressure cooker schedule it just wasn’t possible.

Following production, Finegan compiled a list of prospective distributors and sent out VHS copies of his film with his fingers crossed. Four days after receiving the tape, Troma topper Lloyd Kaufman called to say they were anxious to handle the film on a worldwide basis. Troma dropped the original title, *THE PORTRAIT*.

Finegan has two other film projects planned for Philadelphia lensing. One, called *BLADES*, is about a possessed lawnmower from Hell which terrorizes residents at a posh country club. The other is tentatively titled *SKIRMISH* and is based on the friendly war game of the same name.

“I’d like to be the one to bring a little bit of Hollywood to Philly,” he said. □



An effects head used for the ghostly apparition of the girl slayed in 1939.

Apocalyptic future worth watching, even thinking about

DEAD END DRIVE-IN

A New World Video presentation of a New South Wales Film Corporation production. Originally released 8/86 by New World Pictures; 92 mins. In color. Director, Brian Trenchard-Smith. Producer, Andrew Williams. Screenplay by Peter Smalley. Director of photography, Paul Murphy. Production designer, Larry Eastwood. Costume designer, Anthony Jones. Production manager, Anne Bruning. Art director, Nick McCallum. Special effects coordinator, Chris Murray. Special effects, Alan Maxwell. Music, Frank Strangio.

Crabs	.....	Ned Manning
Carmen	.....	Natalie McCurry
Thompson	.....	Peter Whitford
Frank	.....	Ollie Hall
Steve	.....	Jim Karangis
Fay	.....	Lyn Collingwood
Shirl	.....	Nikki McWatters
Narelle	.....	Melissa Davies

by Brooks Landon

Long on pre-fab atmosphere but short on explanation, DEAD END DRIVE-IN assumes an audience already comfortable with the disintegrating Australia of MAD MAX. "Inflation, shortages, crimewaves. Government invokes emergency powers," somberly proclaim white letters on a black background—you know, your basic apocalyptic/dystopian society, a la a dozen MAD MAX clones or BLADE RUNNER, the future according to MTV. Make that your basic Australian apocalyptic society, in which cars and driving fast are all that matter.

Car crashes provide the index to this violence-numbered society as combative wrecker drivers, rapaciously eager TV news crews, and gangs of blow torch and metal saw wielding "car boys" fight over the spoils at every accident. However, having invoked this cliched vision of a punk near future, DEAD END DRIVE-IN, which got a minimal release last August but is now available on videocassette, heads for if not quite new territory, at least for old territory via a new route. The result is worth watching, perhaps even worth thinking about.

When Jimmy "Crabs" makes off with his older brother's prize '56 Chevy so he can take his girlfriend Carmen to the drive-in, he slyly claims to be unemployed, thus qualifying for a much cheaper ticket. But, as ads for this film explain, at the remote Star Drive-in, "the price of admission is the rest of your life," and the claim of being unemployed sin-

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Director Brian Trenchard-Smith on DEAD END DRIVE-IN

By Alan Jones

DEAD END DRIVE-IN's look is described by director Brian Trenchard-Smith as "grittily contemporary." To achieve a crystal clarity for the steamy neon-lit night sequences, the director utilized a special way of filming on Kodak Super 35. "We had special gates cut for the camera lens so we could shoot on the soundtrack area as well, in the same manner that people do on Super 16," he said.

"One reason for doing this is that you can use ordinary spherical lenses which have much greater depth of field particularly at night. You can really see a long way in focus and this isn't usual in night photography." The technique also results in less grain when the negative is converted anamorphically for wide screen projection. And the original negative is the proper aspect ratio for video reproduction.

Trenchard-Smith began shooting at 3:00 pm on most days. "I like the late afternoon quality of the Drive-in scenes," he said. "Most people are afraid of losing the light but we were scared of gaining it!"

Because, "Big action plays much better when it completely fills your sense of vision" according to Trenchard-Smith, he needed a top stunt co-ordinator to come up with some of the world record action contained in DEAD END DRIVE-IN. "The only man for the job was Guy Norris," said Trenchard-Smith. "I really beefed up the action considerably to what was first conceived. Apart from T-bone smashes and a twist on THE A-TEAM pipe ramp stunt where a car flies up in the air and lands on its' hood—we added a blazing fire and filmed it in slow motion which made it more interesting."

For the spectacular denouement where Crabs jumps a three ton Ford truck 160 feet over the boxoffice through the drive-in's sign, the stunt man was equipped with a special suspension harness to minimize the shock to his backbone." Norris



Crabs (Ned Manning) and Carmen (Natalie McCurry) against the backdrop of the detention camp drive-in.

did a tremendous job with no bruises," said Trenchard-Smith.

"I always had a crash camera—one close to being hit by the vehicle in question, running at 120 frames per second—so the audience can enjoy all the flying bits," he continued. "We built a Ned Kelly for that, a protection unit made out of giant truck wheel hubs with a protected perspex window in the middle. Although it was hit quite a lot, which sent the camera spinning off out of control, it still meant the camera was safe enough to film another day."

Trenchard-Smith hails lead actor Ned Manning as a real find. "I wanted total unknowns for DEAD END DRIVE-IN," he said. "Which is just as well as our budget couldn't have stretched to star names. I wanted a classic working class hero. Ned gives the impression that he would not be unemployed for long. There is a certain spark in him. He is always in competition with his brother who is much taller but as the film progresses he becomes a big man, nevertheless. If we do a sequel, it will be interesting to follow this development. That's why I left the girl in the Drive-in. She represents the other point-of-view and is there in case we

need that plotline in the future."

A loquacious and humorous man, director Brian Trenchard-Smith sums up his career to date quite eloquently. "My lot in life until recently seemed to be emergency filmmaking of the worst possible kind," he said. "I got so used to economizing that I seem to have this reputation for being able to cope. Two examples should outline that. The most horrendous experience was STUNTROCK where I was asked to take a six page treatment and turn it into a 90 minute stereo answer print in 4½ months. Like a fool I said yes. And on TURKEY SHOOT I had my budget halved two days prior to shooting. I really was a glutton for punishment in those days.

"With DEAD END DRIVE-IN I've now reached the stage where I can be choosy," he continued. "Luckily I also have this reputation for turning out action movies and as we all know action is the international currency of movie making. I put that down to my eleven year-old mentality. I was definitely influenced by all the double bills I saw when I was young—full of excitement, monsters, and fantasy." □

Mud Boy, one of the drive-in's punk detainees, settling for the easy life.



Don Bluth is good, but he's no Walt Disney

AN AMERICAN TAIL

A Universal release of a Steven Spielberg presentation from Amblin Entertainment. 11/86, 80 mins. In color. Director, Don Bluth. Producers: Bluth, John Pomeroy, & Gary Goldman. Executive producers: Spielberg, David Kirschner, Kathleen Kennedy, Frank Marshall. Screenplay by Judy Freudberg & Tony Geiss from a story by Kirschner, Freudberg, & Geiss. Created by David Kirschner. Designed & story-boarded by Bluth. Music, James Horner. Original songs: Cynthia Weil, Horner & Barry Mann. Directing animators: John Pomeroy, Dan Kuenster, & Linda Miller. Animators: Lorna Pomeroy, Gary Perkovic, Jeff Etter, Ralph Zondag, Skip Jones, Kevin Wurzer, Dave Spafford, Dick Zondag, Dave Molina, Heidi Guedel, Ann Marie Bardwell, Jesse Cosio, Ralph Palmer, & T. Daniel Hofstedt. Voices:

Bridget	.....	Cathiane Blore
Tiger	.....	Dom DeLuise
Warren T. Rat	.....	John Finnegan
Fievel Mousekewitz	.....	Phillip Glasser
Tanya Mousekewitz	.....	Amy Green
Gussie Mausheimer	.....	Madeline Kahn
Tony Toponi	.....	Pat Musick
Papa Mousekewitz	.....	Nehemiah Persoff
Henri	.....	Christopher Plummer
Honest John	.....	Neil Ross
Digit	.....	Will Ryan
Mama Mousekewitz	.....	Erica Yohn

by Harry McCracken

Considering the bleak conditions that today's animators labor under, it may not be entirely fair to measure any new animated project against Disney's early classics, but Don Bluth's films demand this comparison. Bluth's oft-stated goal of is to produce animated features as good as the early Disney ones. His attempts so far lapse far too often into superficial imitation: AN AMERICAN TAIL, even more than his THE SECRET OF NIHM, borrows both the generalities of Disney's

Bluth's rendition of Tony Toponi in AN AMERICAN TAIL has the look of Lampwick from Disney's PINOCCHIO.



style and specific bits and pieces of Disney films (particularly PINOCCHIO) without having Disney's strong characterizations and story structure.

The movie's co-executive producer, Steven Spielberg, made in E.T. a film that, like the great Disney cartoons, told a very simple story with an exquisite attention to detail and nuance; Bluth's film, despite a potentially strong premise, tries to do too many things and ends up being an unfocused hodgepodge.

The story of Fievel Mousekewitz, a Russian-Jewish mouse child who becomes lost in 1886 New York, starts promisingly: Fievel's family, forced from their Russian home by a pogrom wreaked by Cossack cats, boards a ship headed for America, the fabled land where the streets are paved with cheese and there are no cats. These early scenes are the film's best, effectively juxtaposing the quiet warmth of Mousekewitz family life with the violence of the feline attack and a shipboard accident which leads to Fievel falling overboard.

After our hero portentously washes ashore on Liberty Island, the film's plot begins to fall apart. Judy Freudberg and Tony Geiss' screenplay, rich in melting-pot patriotism, tries to evoke an ethnically diverse atmosphere by stuffing the movie full of mice of varied backgrounds, but few of the characters are given much to do and none are essential to the plot. In ricketeer Warren T. Rat, for instance, the story has a superbly animated, conceivably magnificent villain who becomes a minor character because he doesn't have enough screen time to do anything terribly evil. Had he been made more central to Fievel's adventures, the scene in which he is revealed to be a cat in disguise might have been dramatic; instead, it's merely confusing and pointless.

Fievel's search for his family, the film's basic story, is sidetracked again and again by sequences that do nothing to advance the action, particularly a lengthy subplot about a scheme to rid New York of cats into which Fievel is never convincingly integrated. His insipid friendship with Tiger, a Dom DeLuise-voiced cat far too obviously inspired by Bert Lahr's Cowardly Lion, seems inserted into the film only to provide an opportunity for the two to

sing a bizarrely premature paean to their undying friendship. (That song, like the other musical numbers, is staged in a surrealistic fashion that's out of place in this period piece.)

AN AMERICAN TAIL manages to be a better film than such ramshackle underpinnings suggest largely because of Bluth's insistence on high production values. This is a far more visually impressive film than Disney's similar and more expensive THE GREAT MOUSE DETECTIVE; the quality of the Bluth studio's character animation has caught up with that of today's Disney work, and its background paintings and effects animation are markedly superior. Bluth understands, as few animation producers do, how important it is to set his stage properly. The elaborate, whimsical backgrounds and lavish effects animation do most of the job of making this rodent's-eye tour of the shabbier corners of 19th-century New York, at its best, vividly atmospheric; a scene in which Fievel wanders down a damp and cockroach-infested sewer really does send chills up and down one's spine.

Perhaps only animation devotees will detect just how much the film draws on Disney's work. Initially, Fievel's friend Tony Toponi looks and moves very much like PINOCCHIO's memorable ruffian Lampwick, and so seems only slightly older than seven year-old Fievel; later, Tony mysteriously ages far enough into adolescence to engage in a fairly serious romantic scene heavily influenced by BAMBI. Even costumes are cribbed from Disney; background mice are inappropriately garbed in clothes from DUMBO and CINDERELLA.

Despite its considerable flaws, the movie does affirm that Bluth is capable of making animated features on a par with the output of the beleaguered present-day Disney animation department, no small achievement in this era of MY LITTLE PONY: THE MOVIE and RAINBOW BRITE AND THE STAR STEALER. But Don Bluth's ambitions are higher than that, and AN AMERICAN TAIL's lack of an original and well thought-out approach to its material shows that he has a long way to go to prove himself Walt Disney's creative heir, rather than just his most talented imitator. □

Bluth on making AN AMERICAN TAIL for Steven Spielberg

By Dann Gire

If there's one thing that director Don Bluth could change about his G-rated animated musical feature AN AMERICAN TAIL, it's the scare factor. "I think in AN AMERICAN TAIL we pulled back too much," he said. "I wanted to do much more with the waves in the high seas after the kid [Fievel the Mouse] falls overboard at sea. We could have gotten into something much more frightening there. The villain, Warren T. Rat, we could have made him much more frightening. But we ended up making him more of a comic villain."

The reason Bluth's fright factor became blunted in the final version? Executive producer Steven Spielberg. "It was Steven who decided to pull back, Bluth said. "I think a lot of that had to do with the fact that Steven is a papa now. He has a one year-old. And this is the man who brought us JAWS."

Bluth, the closest thing to Walt Disney working today, doesn't feel comfortable discussing disagreements with the man who saved his corporate neck not long ago. Don Bluth Productions was on the verge of bankruptcy. The bottom had fallen out of the video game market where Bluth's animation teams had made a brilliant but brief contribution to animation history. They had created two of the most successful laser-disc games on the market, "Dragon's Lair," and "Space Ace." Bluth's associates were putting the final touches on a sequel, "Dragon's Lair II," when the video game industry went the way of hula hoops and pet rocks.

"We were going out of business," said Bluth. "It took a minimum of \$12,000 to keep our crew together on a weekly basis. Our bank account got down to \$6,000." That was when Spielberg, in the great Hollywood tradition of cavalries arriving in the nick of time, ambled on over to Bluth with an offer he literally couldn't refuse.

Said Bluth, "We got a phone call from Amblin [Spielberg's production company] saying, 'We've found a property we think you'd be interested in.' We said to ourselves, 'Hey, is there any doubt that we'll take the project, no matter what it is?' Luckily, Steven has good taste as far as picking



Animator Don Bluth puts finishing touches on a cel of Fievel, his mouse star.

projects and knowing what the public likes to see."

The public likes *AN AMERICAN TAIL* alright. Released last November, the film played throughout the holiday season and held its own with the stiffest competition. (At last count, it has earned more than \$43 million nationally.) By now, anyone who shops at Sears, eats at McDonalds, or watches the trade publications knows of the mouse characters in *AN AMERICAN TAIL*.

Bluth said the unusual name of the main character in *AN AMERICAN TAIL* was one of Spielberg's contributions. "We had all these names picked out for the mouse, like Mouski—I can't remember them all—but we had lists and lists," said Bluth. "Then Steven came into the room and said, 'I think we should call him Fievel.' And we said 'Yes, of course! We thought that, too!' Then we sort of said, 'Uh, why Fievel?' Steven said because his grandfather's name was Fievel. The reason he liked the story was that his own grandfather was Russian and Jewish and had come to America at the same time as the setting of the film. That was terrific. It felt right to me."

Bluth and his production staff began hiring vocal talents. From *SECRET OF N.I.M.H.*, Bluth's last movie, came Dom DeLuise to vocalize the showcase role of a vegetarian cat. Originally, Bluth wanted Louis Jourdan for the part of the "god-image" in the film, a pigeon that greets young Fievel in America and sings him some

good words of advice that sound suspiciously like a title for a James Bond film ("Never Say Never"), but the French performer would have made a sizable dent in the operating budget. Next, Bluth wanted Sid Caesar for the role. Caesar went so far as to record the pigeon's script, but his work was eventually jettisoned because it didn't quite match the personality of the story. In the end the role went to Christopher Plummer.

For the pivotal role of Fievel, Bluth's crew discovered a six year-old boy named Phillip Glasser, one of the truly great casting decisions of 1986. "He was about the 25th boy we auditioned," Bluth recalled. "They all came in for this cattle call. Then later we were listening to this tape and we heard this little voice, 'My name is Phillip Glasser.' Just the way he intro-

duced himself was funny. I knew right then he was the one. I sent the tape to Amblin. They jumped right through the telephone."

With his cast and crew secured, Bluth thought that *AN AMERICAN TAIL* was going to be smooth sailing. He had no idea that Madeline Kahn as Miss Gussie would have her entire contribution to the vocal score ruined by distorted recording equipment at a New York studio. Or that cute little funny Phillip Glasser was about to become a monster. Bluth blames himself for the latter problem.

"Phillip was really fun when he first came to the studio," Bluth said. "He had no idea he was a mouse. He was just talking in his voice. He was thrilling. They were sincere lines. Then I invited him to his first screening. I made a mistake. That was the first time he heard his voice coming out of a mouse. In our next recording session, he suddenly had this pinched little sound. He had prepared to 'do' a mouse. It wasn't him at all. It took us more than 45 minutes to get him back to sounding like himself.

"Finally, it got to the point where he would come into the studio like he was the star, which I guess he was. He really got into the whole [star] thing. It became kind of funny. I remember the day we went in to record a duet between Phillip and Dom DeLuise. But we couldn't have them both singing together. Let's just say it wouldn't have worked. We recorded Phillip first and let him go."

Little Phillip Glasser, the son of a musician, had perfect pitch. But when he sang the song "Somewhere Out There," the music was too high for him. He had to strain for those high notes. Bluth immediately recognized one of those rare happy accidents that bless moviemakers. "We



Fievel gets lost in New York City.

didn't bring the music down," Bluth said. "I told them to leave it up there. It sounded really nice for him to struggle with the notes. We could use that in the animation. His dad kept wanting us to lower it, but we kept telling him that we were getting something far more entertaining, and it would be something that he would be remembered for."

As animation buffs already know, the voice talents are always recorded before the animators sit down to create the physical part of a character. Bluth is a filmmaker who believes in staying as free with the raw material of the script for as long as possible before it's committed to celluloid. He calls that "freezing the process."

"The creative process is a process and you don't want to freeze it too soon," he explained. "To simply have actors read the words on the script is entirely wrong. We'll take Dom DeLuise into a room and say, 'Here's the script as far as we see it. What do you think?' Now Dom has this comic vision that goes forever. He'll say, 'Let me try this.' Two hours later, we've got all these tapes that go far beyond what the script called for. He cracks me up. I usually have to go into the next room when he's working because he entertains us all so well. Then you take all that he's given you and you edit it down—which can be very painful—to just the amount you need. You have to be careful. You must know where the gold is.

"I do the same thing with the

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The Mouskewitz family on board ship to America in *AN AMERICAN TAIL*.



A silly car crash exercise graced with amazing optical effects

THE WRAITH

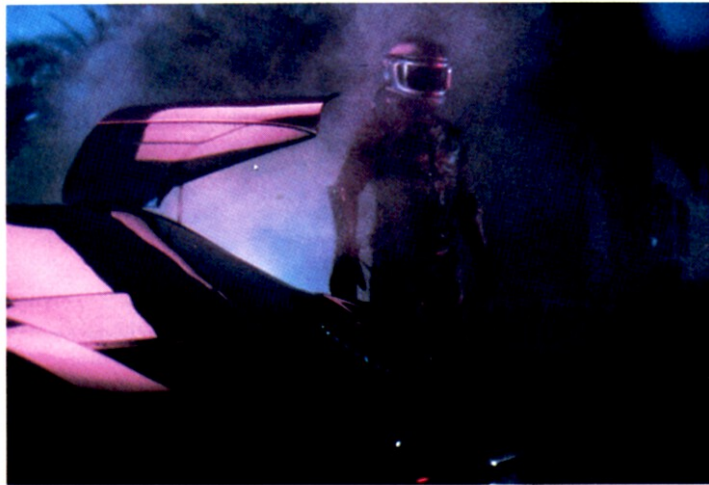
A New Century/Vista Film Company release. 11/86, 92 mins. In color. Written and directed by Mike Marvin. Producer, John Kemeny. Executive producer, Buck Houghton. Director of photography, Reed Smoot. Editors, Scott Conrad & Gary Rocklin. Art director, Dean Tschetter. Set decorator, Michele Starbuck. Visual effects, VCE Inc./Peter Kuran. Costumes, Elinor Bardach & Glen Ralston. Sound, Richard Portman, Robert Glass, & Bob Minkler. Music, Michael Hoening & J. Peter Robinson. Assistant director, Leon Dudevoir.

The Wraith/Jake Charlie Sheen
Packard Nick Cassavetes
Loomis Randy Quaid
Keri Sherilyn Fenn
Oggie Griffin O'Neal
Skank David Sherrill
Gutterboy Jamie Bozian
Rughead Clint Howard
Billy Matthew Barry
Minty Chris Nash

by Steve Biodrowski

The story of David and Goliath has served as inspiration for quite a bit of drama in which seemingly helpless little guys confront and conquer seemingly invincible opponents. It's not hard to see why the formula is so effective: the more formidable the antagonist, the greater the suspense for the audience. This is probably the basis for much of the popularity of the horror genre, wherein the villains often assume supernatural proportions which make them far more threatening.

However, in recent years we have seen a trend toward reversing the roles, creating "heroes" who are next to invulnerable. Instead of generating suspense,



Charlie Sheen as THE WRAITH, a leather clad car-driving hit man from the stars.

the approach merely titillates an audience's baser appetite for carnage by showing some self-righteous do-gooder (Indiana Jones, John Rambo) slaughtering the bad guys with an off-handed callousness that would make even Dirty Harry flinch.

Now, along comes THE WRAITH, a film which takes this approach and fuses it with the genre of supernatural horror: instead of a menace from beyond the grave, we are given an avenging angel; since the character is completely invulnerable, the only

"entertainment" value is watching the various sicko villains get blown away during the high-speed chases which comprise most of the film.

Peter Kuran's opening effects sequence is the best part of the film, showing the celestial origin of THE WRAITH, who is pitted against a gang of hot-rodders who have been terrorizing a town. When stranger Charlie Sheen arrives, it comes as no surprise that his alter ego is the mysterious Wraith, "revealed" by the screenplay long after the audience has

already figured it out. Once Sheen and his black turbo-charged car have appeared, the only question is how long it will take to drive all the evil hot-rodders off the road to their deaths.

Oddly enough, variations on this same theme have worked twice before: HIGH PLAINS DRIFTER and PALE RIDER, both directed by and starring Clint Eastwood. Where Eastwood succeeds helps pinpoint where THE WRAITH goes wrong. Eastwood chose a mythic setting, the Old West. His characters, although invulnerable, act as catalysts for the moral decisions of others. And, Eastwood is so good at handling action scenes that he overcomes the predictability of the outcome. THE WRAITH, on the other hand takes its myth for granted. None of the human characters are given sufficient focus to hold the plot together. And ultimately, neither the action nor the dramatic sequences are exciting enough to hold our interest.

Except for Randy Quaid as the local sheriff, most of the performances are weak: the villains overact, and Sheen (in the few scenes where his face is visible) underplays to the point of making little impression at all, giving no hint of the talent that later emerged in PLATOON. □

Top-notch fantasy from Henson's frog factory

THE STORYTELLER

An NBC-TV presentation. 1/87, 30 mins. In color. Director, Steve Barron. Producer, Mark Shivas. Executive producer, Jim Henson. Written by Anthony Minghella based on an early European folktale. Director of photography, John Fenner. Fantasy Creature supervisor, Chris Garr. Conceptual design, Brian Froud. Editor, David Vardy. Music, Rachel Portman. Production designer, Roger Hall.

Farmer Eric Richard
Farmer's wife Maggie Wilkinson
King David Swift
Queen Helen Lindsay
Princess Abigail Cruttenden
Jailer Jason Carter
Man Robin Summers

THE CHRISTMAS TOY

An ABC-TV/Kraft presentation. 12/86, 60 mins. In color. Director, Eric Till. Producers, Jim Henson & Martin G. Baker. Written by Laura Phillips. Editor, Geoff Craigie. Set decorator, Ken Coontz. Production designer, Val Strazovec. Lighting designer, John Rook. Music & lyrics, Jeff Moss. Musical conductor & arranger, Dick Lieb. Muppet design group supervisor, Edward G. Christie. Mechanical design supervisor, Tom Newby.

Rugby Dave Goelz
New Steve Whitmire
Apple Kathryn Mull
Balthazar Jerry Nelson
Belmont Richard Hu
Meteora Camille Bonora

If after seeing THE MUPPETS TAKE MANHATTAN and LABYRINTH anyone thought that Jim Henson's frog factory had slipped a gear, THE CHRISTMAS TOY and THE STORYTELLER should prove all is running smoothly. THE STORYTELLER, obviously a series pilot, aired January 31, 1987 on NBC, with "Hans My Hedgehog." The story follows a hedgehog-human half breed who faces both love and hate from his parents, the king he saves, and the princess he marries. This production elicits the same.

The creatures are very good, from the Storyteller's dog to the grovelhog itself. From the glimpses of nudity to the manner in which the story is told, a refreshingly adult air infuses this production. Artful sets flow smoothly from reality to Tale. But all are undercut by the lack of mood. Scenery

flashes by, dialogue plays at 78 rpm, and plot speeds on its way, never allowing anything to develop. A tremendous amount of feeling goes untapped. The whole story's theme, moral if you will, rests on the love, pathos, caring, and forgiving of its characters, yet these emotions are only stated—often by John Hurt as the storyteller in equally empty, rushed narration. This is an hour's script shoehorned into a half hour.

But the promise is there. Henson and company show a willingness to develop the rich flavor of European (and other?) folktales and present them with their inherent vitality, lacking on cable tv's hammed-up FAIRIE TALE THEATRE. NBC has picked up the series, which should, like SESAME STREET and THE MUPPET SHOW, develop into a third

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"Hans My Hedgehog" rides a giant chicken in the pilot for Jim Henson's fantasy series THE STORYTELLER.

by Allen Malmquist

Optical effects for THE WRAITH by Peter Kuran

By Steve Blodrowski

Peter Kuran's Visual Concept Engineering provided a total of sixty optical effects for THE WRAITH, including the film's impressive opening. Other scenes required that elements be added to enhance the impact: for instance, a one-half scale model was matted-in to replace the original engine in the supernatural car because the director wanted it to look more fantastic.

The film's opening, on the other hand, is a self-contained special effects sequence, which received only a one-paragraph description in the script. The sequence shows the quiet desert night suddenly disturbed by blazing comets of light which unite on an empty road. After the glare settles, we see a black-helmeted, leather-clad driver, face unseen, standing beside an automobile which is obviously not of this Earth.

Said Kuran, "It was actually choreographed by Allan Munro, who did the storyboarding. He drew potential ideas; the editor arranged it as far as the pacing. We originally shot the storyboards and then scratched in little things to see how they liked the movement."

In the finished sequence, most of the backgrounds are day-for-night live-action plates, augmented with some paintings and miniatures. "Munro went to the desert with a still camera, shooting various locations at different times of day. I went through them to determine what



For the film's opening pre-credits sequence where comets streak from the skies to form the celestial wraith of the title, VCE provided effects animation and interactive lighting (above and right) using still footage filmed day for night (below).

was the best time to shoot them to be able to doctor them day-for-night. We tried to avoid sunrise and sunset, because there were a lot of long shadows, which give pockets of light that are not good for nighttime shots."

Painted backgrounds were used to fill in shots not done in plate photography. Miniatures were added to accomplish several effects. For instance, a road sign melted by the passing comets was actually a wax miniature. The billboard through which a comet scorches a hole was actually a four by eight sheet of plywood, which Munro and Kuran took out to the desert so they could shoot a hole through it.

Once the backgrounds were filmed to match the storyboards,

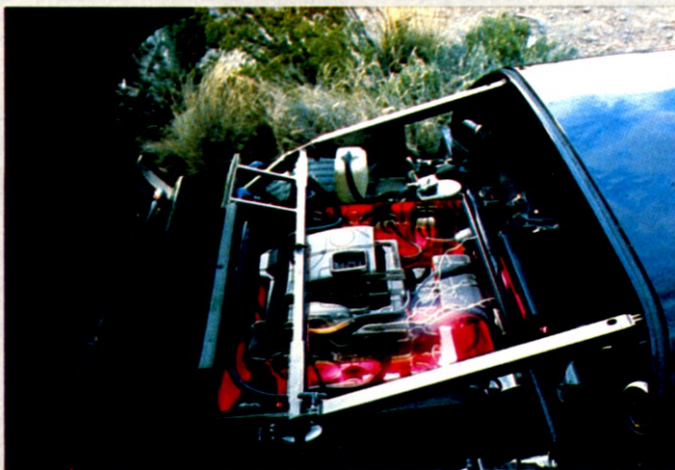


the actual animation of the fiery comets was a fairly standard job, except that the comet tails included flamethrowers to heighten the effect: "We designed the tail animation to contain the flamethrower element."

More difficult than the comets themselves was creating the illusions of moving shadows and interactive light as the blazing comets swept along the desert terrain. The standard method is to use backlit, airbrushed cell animation. Kuran avoided this technique because it results in a high-contrast look which "I think looks phony," he said.

"We tried a different technique to get them to not look too contrasty. What we did were actual pencil renderings on paper that we shot on color negative film, which is very low-contrast. Each generation adds more contrast, so the lower the contrast you start with, the better." In order to save a generation in compositing the opticals, the pencil renderings were drawn as a negative, then the color negative image could be used as an interpositive and duped onto the background scenes. □

For the scene where the engine of the wraith's turbo-charged car is glimpsed, VCE matted-in a one-half scale model and added optical enhancement for effect.



FILM RATINGS

ALIEN PREDATOR

Directed by Deran Sarafian. Transworld Entertainment, 2/87, 90 mins. With: Dennis Christopher, Martin Hewitt, Lynn-Holly Johnson, Luis Prendes.

Skylab falls somewhere in Spain in 1979. Five years later, the locals succumb to IMPULSE-like desires to kill each other. Three rich American tourists in a lavish recreation vehicle with trailing dune buggy stumble into the area and become contaminated by a parasitical alien microbe. With time running out, they and a NASA scientist must hold off the rampaging populace, avoid the mutated alien and develop a serum to prevent them from becoming hosts of its off-spring.

If this sounds interesting, it's not. Somehow most of the running time is taken up with endless, pointless car chases through authentically narrow and twisting Spanish streets. The alien—a goop-dripped puppet—isn't seen until the last 10 minutes and is a big let down. **o JPH**

ALLAN QUATERMAIN & THE LOST CITY OF GOLD

Directed by Gary Nelson. Cannon, 2/87, 99 mins. With: Richard Chamberlain, James Earl Jones, Sharon Stone, Henry Silva.

Like its predecessor Golan-Globus' sequel to their KING SOLOMON'S MINES (1985) owes more to George Lucas' Indiana Jones than H. Rider Haggard's principal heroic character, Allan Quatermain. However, there is very little of the tension, humor, and pure entertainment value that defined the Indiana Jones films.

John Malkovich as the android hunk in MAKING MR. RIGHT.



Indy clone ALLAN QUATERMAIN & THE LOST CITY OF GOLD.

What we do get are the same racial stereotypes and insipid "war between the sexes" banter which marred INDIANA JONES AND THE TEMPLE OF DOOM, passed off as wit.

What serves as a plot has Quatermain (Chamberlain), his annoying fiancée (Stone) and noble chieftan friend (Jones) searching for the adventurer's lost brother and stumbling upon a lost civilization where a crazed despot (Henry Silva) has a penchant for dipping the local populace in gold; along the way they encounter relatively placid cannibals and what appear to be cast iron antediluvian serpents.

Under Gary Nelson's (THE BLACK HOLE) workman-like direction, Chamberlain and Jones valiantly attempt to instill some integrity in the proceedings, but are stymied by the pedestrian, derivative script. The distinctive, provocative style associated with cinematographer Frederick Elmes (ERASERHEAD, BLUE VELVET) is nowhere in evidence here.

• Vincent J. Bossone

AMERICA 3000

Directed by David Engelbach. Cannon, 1/87, 92 mins. With: Chuck Wagner, Laurence London, William Wallace.

Yet another entry in the post-holocaust sweepstakes, a sub-genre which undoubtedly continues to be popular with film producers everywhere because of the money to be saved on production costs; all you need is a debris laden expanse of desert (suggesting nuclear devastation) for thrift shop clad, posturing actors. The only remnants of civilization which ever seem to survive in these cut-rate rip-offs of THE ROAD WARRIOR are cosmetics and the layered hair cut.

ANGEL HEART

Directed by Alan Parker. Tri-Star, 3/87, 113 mins. With: Mickey Rourke, Robert DeNiro, Lisa Bonet, Charlotte Rampling.

Mickey Rourke must come to terms with his own identity in his search for missing singer Johnny Favorite. This adaptation of William Hjortsberg's *Falling Angel* combines film noir with Lucifer and voodoo, but the shock scenes fail to shock and the revelations at the end prove both predictable and dumb. Director Alan Parker seems convinced that the mere sound of a heartbeat or the sight of a revolving fan, or blood, all repeated monotonously, should be enough to grip the viewer in a web of terror. Jaded horror fans will find the whole concoction tepid. An intriguing opening and classy production values count for naught in this disappointment.

• DKF

BABES IN TOYLAND

Directed by Clive Donner. NBC-TV, 12/86, 120 mins. With: Drew Barrymore, Eileen Brennan, Richard Mulligan, Jill Schoelen.

A largely charmless 2-hour TV retelling of a classic Christmas tale. Drew Barrymore is miscast as the central character. Although she is only 11, she seemed too adult to be fazed by the villainous Barnaby, broadly acted in amusing fashion by Richard Mulligan. There are some truly forgettable Leslie Bricusse songs—including an overused one about Cincinnati; and some pretty scary trolls, somewhat reminiscent of the evil characters from THE DARK CRYSTAL. The only plus are the wonderful Beatrix Potter-like animal costumes, used only for background characters.

The ending seems to advocate violence as a way to deal with your problems. The good guys are shown painting over the single eye of a tiny bird,

Trollog, and locking it in a trunk where it presumably died, just because it was Barnaby's henchman. So think twice before you let your kids watch this when it shows up in reruns. **• JPH**

EVIL DEAD II

Directed by Sam Raimi. Rosebud Releasing Co., 3/87, 85 mins. With: Bruce Campbell, Sarah Berry, Dan Hicks, Kassie Wesley.

One of the most outrageous, amusing, and original horror films to come down the pike in quite a while. Beginning with a mini-remake of the original, the film contains many inspired, cartoony sequences from a zombie ballerina balancing her own head, to a Strangelovian killer hand, to POLTERGEIST-like demons and living trees making a move on the cabin of doom.

Raimi borrows from everywhere, including himself, and then infuses his material with audaciousness and life. The special effects are incredibly ambitious for the low-budget and spectacularly successful in entertaining the audience. The film continues the modern trend of surrealistic nightmare films where anything can happen, and here it does so with flair. Puts many other cult horror films to shame by its sheer outrageousness. Obviously made by and for fans of the genre. **••• DKF**

HYPERSAPIEN

Directed by Peter Hunt. Tri-Star, 92 mins. With: Ricky Paul Goldin, Sydney Penny, Keenan Wynn, Rosie Marcel.

Naive, slow-moving yarn about two young girls from the moon travelling to earth to find out what their planet of origin is really like. The girls look positively ridiculous in shoulder length blond wigs, and the romance that develops between the oldest one (she looks about 12) and an Earth stud (John

AMERIKA

Directed by Donald Wrye. ABC-TV, 2/87, 900 mins. With: Kris Kristofferson, Robert Urich, Wendy Hughes, Sam Neill.

Writer/director Donald Wrye created a "what if" future fantasy to explore the core of this country's love of freedom, and our increasingly take-it-for-granted attitude towards it. But when the series incited an uproar, it was not over ideas, but over the surface concept of a Soviet takeover, some calling the miniseries soft propaganda not coming close to the horrors committed by the USSR in occupied nations, others calling it ridiculous titillation that can only damage superpower relations and hinder efforts towards peace.

If only the thought and emotion of Wrye's story could combine with the action and energy of V, with the latter's politically "safe" invading force of mice-eating lizard people. The same powerful message would shine through, with a more subtle yet as strong an application to the world today, without the distractions of a plot's factual plausibility; the core of what science fiction does best.

• AM

Kirbi hitches a ride with Keenan Wynn in HYPERSAPIEN.



FILM RATINGS

Travolta look-a-like Ricky Paul Goldin) seems perverse.

Roger Shaw's animatronic work on the alien creature, Kirbi, the Tri-Lat, is first rate, with the large blinking eyes, mouths and three legs looking convincing in all scenes. Kirbi is amusing playing cards with mystical old Grandpa (played by the late Keenan Wynn), guzzling gas and generally being the center of attention. Unlike his nearest counterpart, ET, though, he's extremely one-dimensional. His talk consists of squeaking sounds—not words, and because he appears all too powerful, zapping anything he wants to pieces, not much vulnerability exists.

Director Peter Hunt slips in a number of desperately familiar save-the-planet ecological messages, overly simplistic bromides, in an otherwise straightforward children's adventure.

LITTLE SHOP OF HORRORS

Directed by Frank Oz. Warner Bros, 12/86, 93 mins. With: Rick Moranis, Ellen Greene, Vincent Gardenia, Steve Martin.

Despite an undernourished plot terminating in an abrupt and uninventive climax, Oz' film blossoms with fun. A mixture of crazy characters and crazier lyrics, good lines and clever bits, misted with a bouncing fifties beat, throughout an excellent arrangement of figures within scenes, movements and cuts, wrapped up in artful skidrow sets and flowing camerawork. Not to mention a plant which makes Jabba-the-Hutt look like Howdy Doody.

● ● ● AM

MANNEQUIN

Directed by Michael Gottlieb. 20th Century-Fox, 2/87, 90 mins. With: Andrew McCarthy, Kim Cattrall, Estelle Getty, James Spader, Meshach Taylor.

A pleasant fantasy comedy about a department store dummy (Kim Cattrall) who comes to life only with the window dresser (Andrew McCarthy) who sculpted her. Good use is made of John Wanamakers, a beautiful old department store, and other Philadelphia locations, attractively photographed by Tim Suhrstedt. Director Carl Gottlieb is to be faulted, however, for the heavyhanded and overly mannered performances by the villains of the piece, namely Spader, G. W. Bailey, and Carole Davis; and an embarrassing caricature of a gay performed by Meshach Taylor. It's all overwrought. The charming central romance could have been done without resorting to broad physical stunts, which seem more appropriate in a POLICE ACADEMY sequel.

● JPH

FILM TITLE	● ● ● ●			● ● ● ●		● ●		●		○		
	MUST SEE	EXCELLENT	GOOD	MEDIOCRE	POOR	FSC	DKF	JPH	BK	AM	LPR	DS
ALF/Bernie Brillstein NBC-TV, weekly, 30 mins.						○		●	●	●		
ALLAN QUATERMAIN...GOLD/Gary Nelson Cannon, 2/87, 99 mins.									○		○	●
AMAZING STORIES/Steven Spielberg NBC-TV, weekly series, 30 mins.						●		●●	●●	○		
AN AMERICAN TAIL/Don Bluth New World, 9/86, 90 mins.						●	●●	●●	●●	●●	●●	●●
AMERIKA/Donald Wrye ABC-TV, 2/87, 900 mins.						●●	●		●			○
ANGEL HEART/Alan Parker Tri-Star, 3/87, 113 mins.						●	●	●	●●		●●	●●
BLUE VELVET/David Lynch DEG, 9/86, 120 mins.						●●	●●●	○	●		●●	
CHOPPING MALL/Jim Wynorski Concorde, 11/86, 76 mins.								○	●			●
CLASS OF NUKE 'EM HIGH/Richard Haines Troma, 12/86, 81 mins.								○			●●	●
DEAD TIME STORIES/Jeffrey Delman Bedford Ent., 1/87, 81 mins.							○	●	○		○	
FROM BEYOND/Stuart Gordon Empire, 10/86, 104 mins.						●●		●	●		●	●●
THE GOLDEN CHILD/Michael Ritchie Paramount, 12/86, 93 mins.						●		●●●	●			●
THE KINDRED/Jeffrey Obrow F/M Ent., 1/87, 91 mins.						●		●●	●		●	●
KING KONG LIVES/John Guillermin DEG, 12/86, 105 mins.						○		○	○		●	
LADY AND THE TRAMP/Walt Disney Buena Vista, 1/87 (re-release), 76 mins.						●●●	●●●	●●●●	●●●	●●●	●●●●	●●●
LITTLE SHOP OF HORRORS/Frank Oz Warner Bros, 12/86, 88 mins.						●●●	●●	●●		●●●	●●	●●●
MANNEQUIN/Michael Gottlieb Fox, 2/87, 89 mins.						○		●	●		○	
NAME OF THE ROSE/Jean-Jacques Annaud Fox, 9/86, 130 mins.						●●●●	●●●		●●		●●	●●
NIGHTMARE ON ELM STREET 3/ Chuck Russell, New Line, 2/87, 97 mins.						●●		●●	●●		●	●●●
OUT ON A LIMB/Stan Margulies ABC-TV, 1/87, 300 mins.						○		●	●●			
PEGGY SUE GOT MARRIED/ Francis Coppola, Tri-Star, 9/86, 104 mins.						●●●	●●	●●●	○	●●	●●	●
SOLARBABIES/Alan Johnson MG, 11/86, 94 mins.						●			○	○	○	
SONG OF THE SOUTH/Walt Disney Buena Vista, 1/87 (re-release), 94 mins.						●●	●●		●●●		●●●●	●●●
STARMAN/Michael Douglas ABC-TV, weekly, 60 mins.						○		●	●	○		
STAR TREK IV/Leonard Nimoy Paramount, 11/86, 119 mins.						●●●	●●	●●	●●●	●●	●●●	●●●
THE WRAITH/Mike Marvin New Century/Vista, 11/86, 92 mins.						○			●		○	

FSC/Frederick S. Clarke DKF/Dennis K. Fischer JPH/Judith P. Harris BK/Bill Kelley
AM Allen Malmquist LPR/Les Paul Robley DS/Dan Scapperotti

MAKING MR. RIGHT

Directed by Susan Seidelman. Orion, 4/87, 95 mins. With: John Malkovich, Ann Magnuson, Ben Masters, Glenna Headly, Laurie Metcalf.

It's man vs. machine again, but man loses this time in a romantic comedy love triangle. John Malkovich is effective in a dual role as a charming robot and android and the machine's cold scientific creator. The robot romances Ann Magnuson, a public relations expert hired to promote the android's use in the space program. Director Susan Seidelman's commentary on the quirks of human relationships makes for a mildly amusing but strained comedy.

● ● DS

THE NUTCRACKER: THE MOTION PICTURE

Directed by Carroll Ballard. Atlantic Releasing, 11/86, 85 mins. With: Hugh Binyon, Vanessa Sharp, Patricia Barker, Wade Wathall.

Pure dance is best seen live, on stage. Transferring ballet to film compromises the art, and, unless you're a connoisseur, the experience can be deadly—as it is here. Director Carroll Ballard (THE BLACK STALLION) turns in a glitzy, but boring rendition of Tchaikovsky's famous suite, the story of a child's toy—a nutcracker—that comes to life on Christmas Eve. Maurice Sendak's production and costume designs are interesting, but fail to over-

come the lethargic effect of the enterprise. Makes one yearn for the liveliness of Disney's dancing mushrooms in the Nutcracker section of FANTASIA.

● DS

OUTLAWS

Directed by Peter Werner. CBS-TV, 12/86, 120 mins. With: Rod Taylor, Richard Roundtree, William Lucking, Patrick Houser, Charles Napier.

Houston, 1899... four desperados and a pursuing sheriff find themselves on sacred Indian ground, caught in a "spirit storm" which catapults them to... Houston, 1986. The quintet's acclamation to contemporary culture (with reactions to modern technol-

ogy supplying humor), interpersonal squabbles and confrontations with the late twentieth century's criminal element provide the drama in this two hour premiere of CBS's new weekly series, which has the boys opening a detective agency.

The initially fantastic premise only serves to set up a routine adventure format with a strong "return to traditional American values" message. Star Rod Taylor made an eminently more rewarding journey twenty-seven years ago in THE TIME MACHINE.

● Vincent J. Bossone

THE RETURN OF SHERLOCK HOLMES

Directed by Kevin Connor. CBS-TV, 1/87, 120 mins. With: Margaret Colin, Michael Pennington, Lila Kaye, Connie Booth.

American private investigator Jane Watson, the great-granddaughter of Dr. John Watson who was the friend and biographer of Sherlock Holmes, arrives in England to claim her inherited estate. Instead she finds a cryogenically preserved Holmes awaiting a cure for the bubonic plague which he contracted at the turn of the century. Once unfrozen and restored to health the famous detective is enlisted by his colleague's descendant to solve a series of murders of former F.B.I. men.

More satisfying than the unraveling of this unremarkable mystery, unworthy of the deductive abilities of the Great Detective, is the occasional amusing repartee between Holmes and a self-sufficient, distaff Watson. Also amusing are the master sleuth's reactions to contemporary society, reminiscent of H. G. Wells in Nicholas Meyer's TIME AFTER TIME (1979), though used to much better effect in that film. As Holmes and Watson, Michael Pennington and Margaret Colin are fine in their respective roles, while British genre veteran Kevin Connor's direction is capable, if uninspired. Nevertheless, this inauspicious production, with all the earmarks of a series pilot, is a fun celebration of the centennial anniversary of Conan Doyle's creation.

● ● Vincent J. Bossone

THE SEA SERPENT

Directed by Gregory Greens. Lightning Video, 1/87, 91 mins. With: Timothy Bottoms, Taryn Power, Jared Martin, Ray Milland.

That old '50s standby—the giant monster caused by atomic bombs—is back again in this 1985 Spanish made film, now available on cassette. The film marks what is apparently the last performance by the late Ray Milland. Atrociously



Michelle Bauer as the rapidly aging Nefratis in **THE TOMB**.

dubbed with inappropriate accents, the action is punctuated with JAWS-type music, to comic effect, whenever the title monster is on screen. The creature is usually a puppet with a very fluid spine movement, but occasionally is played by an oversized prop head, which is rigid, expressionless, and almost as laughable as Cecil from **BEANY AND CECIL**. The monster is seen over and over in identical shots, some filmed with miniatures that look like toys. The ending leaves the monster alive and heading for Florida. **o JPH**

THE STEPFATHER

Directed by Joseph Ruben. New Century/Vista. 2/87, 98 mins. With: Terry O'Quinn, Jill Schoelen, Shelley Hack.

Deftly directed by Joseph Ruben from a script and story by Donald Westlake, this stands a full head and shoulders above other recent entries in the slasher genre. Ruben takes the form's well-worn formula and its most recognizable conventions and breathes powerful new life into them. Eschewing the narrative gimmicks of the field, Westlake's up-front storyline is tightly conceived and tension-filled.

It is Terry O'Quinn's portrayal of psycho Jerry Blake that makes the film as scary as it is. O'Quinn perfectly captures the disintegration of the character, instantaneously transforming himself from a concerned, composed parent into an unbalanced, irrational fiend. Though emphasizing character development and story over cheap thrills, Ruben also provides the requisite amount of violence and gore.

●●●● Robert Winning

THE TOMB

Directed by Fred Olen Ray. Transworld Entertainment (video), 1/87, 84 mins. With: Cameron Mitchell, John Carradine, Sybil Danning, Susan Stokely.

I haven't seen every film directed by Fred Olen Ray, but I've seen enough—**SCALPS** and **BIOHAZARD**—to give me very low expectations. But this has everything Ray's other films lack, namely decent acting, professional photography (by Paul Elliott), excellent effects and a plot that didn't put me to sleep.

In Egypt, Banning (David Pearson), a lowlife soldier of fortune discovers the tomb of Nefratis, an Egyptian queen with vampiric proclivities. He steals some artifacts and sells them in Los Angeles to a couple of professors. Nefratis, fetchingly played in a transparent linen costume by the lovely and sensuous Michelle Bauer, revives and follows. She enlists Banning's unwilling help by placing a live scarab next to his heart. She must recover her artifacts for a ceremony in which she renews herself and maintains her youth.

Cameron Mitchell gives his best performance in a longtime as one of the professors; and John Carradine is also well used as a learned historian who knows the legend of Nefratis. Sybil Danning appears briefly in an unrelated opening sequence, which simply pads out the running time.

The makeups by Makeup Effects Lab and the special effects by Bret Nixon are praiseworthy, especially scenes of the scarab burrowing into Banning's chest, and early makeup of Nefratis newly risen from her tomb. Scenes of Nefratis in present day Los Angeles, where she inhabits a sleazy world of porno houses and smoky bars is reminiscent of the milieu in **VAMP**. Some character names are in-jokes for fans of old horror films. If this is what Fred Olen Ray can do with a bigger budget, I'm prepared to forgive him for his

earlier bombs (except for **SCALPS**). **● JPH**

THE TRIPODS

Directed by Graham Theakston, Christopher Barry, Bob Blagden. A BBC-Television series, 1984-1985. With: John Shackley, Jim Barker, Ceri Seel, Richard Wordsworth, Robin Hayter.

This BBC-produced television series is based on the science fiction trilogy by John Christopher and is currently airing on many public television stations, distributed by EEN, the Eastern Education Television Network. The first 13 episodes are based on Christopher's novel *The White Mountains*, filmed in 1984. The BBC produced another twelve episodes in 1985 based on *The City of Gold and Lead*. Set in 2089, after mankind has been subjugated by the alien invaders of the title, which look like the Martian war machines on H. G. Wells' *War of the Worlds*, the trilogy is completed by Christopher's *The Pool of Fire*, ten episodes not yet aired.

The series doesn't get interesting until after the first 20 episodes when the aliens—known as The Masters—reveal themselves. Like Wells' creatures they use the tripod machines for locomotion because they can't breathe Earth's atmosphere.

The masters are 3-legged, one-eyed beasts with glowing irregular lines on their bodies. They are, remarkably effective man-in-suit creatures, especially in closeup when their large eye spins in a most disconcerting manner. The Tripod city itself is an interesting if obvious miniature, characterized by glowing green pyramidal flying machines, long cylindrical elevators and high shining towers.

The early episodes are primarily one long chase as two 16 year-old cousins, Shackley and Baker, make their way to the City of Gold where men are still free. Like most British series, the episodes are taped, except



Will (John Shackley) and one of the Masters from **THE TRIPODS**.

for filmed exteriors. **● JPH**

WHAT WAITS BELOW

Directed by Don Sharp. Adams Apple Films, 1/87, 90 mins. With: Robert Powell, A.C. Weary, Richard Johnson, Lisa Blount.

Made by producer Sandy Howard in 1983 under the title **SECRETS OF THE PHANTOM CAVERNS**. The military, lead by an obnoxious Joseph Bottoms, wants to use a newly discovered cavern in Belize, South America (played by caverns in Alabama and Tennessee) to install an experimental transmitter. They hire mercenary speleologist Robert Powell to check out the cave, but before he can show them the way in, anthropologists Richard Johnson, Lisa Blount, and Anne Heywood find it first.

When soldiers left on guard in the cave disappear along with the experimental hardware, the two teams join up and discover Lemurians—about 3 dozen guys with Frankensteinian brows in white makeup and white wigs, made up by William (SWAMP THING) Munn. There's no explanation as to how the Lemurians got there, what they might be eating, or where they got the beads and electronic circuitry they wear. They have developed a special yell which causes cave-ins—something you'd think would *not* come in handy living underground.

The Lemurians don't show up until about the last 20 minutes by which time the most avid viewer will have long since fallen asleep. Nothing much happens in the first 70 minutes, except for the discovery of an effective-looking corpse, courtesy of makeup artist Greg Cannon. **o JPH**

WIZARDS OF THE LOST KINGDOM

Directed by Hector Olivera. Media Home Entertainment (video), 2/87, 78 mins. With: Bo Svenson, Vidal Peterson, Thom Christopher, Barbara Stock.

This low-budget sword and sorcery film was made in 1984

though just released on video-cassette. Vidal Peterson plays the son of a good wizard, whose father is killed by Thom Christopher, an evil one. Peterson and a Chewbacca-like companion Gulfax team up with Bo Svenson, a freelance sword fighter. They fight a series of stuntpeople in period costumes and obvious masks before they emerge triumphant. The makeup effects are by Mike Jones, though stock footage of John Buechler's batwinged lion puppet from **SORCERESS** is also used.

With bloodless battles, obvious dubbing, and truly awful plot and dialogue, this is a new low for producer Roger Corman. Still, it provided employment to a lot of dwarfs. **o JPH**

THE WARRIOR AND THE SORCERESS

Directed by John Broderick. New Horizons, 12/86, 78 mins. With: David Carradine, Luke Askew, Maria Socas, Anthony DeLongis.

This low-budget 1984 sword and sorcery film had limited theatrical release, but has been available on video for some time, and is now showing up on cable TV. Directed by John Broderick, former producer of Jim Danforth's failed **TIME GATE** project, and filmed in Argentina for Roger Corman. Lead David Carradine apparently didn't know how to wield a sword, so all his fights are really kung-fu battles.

Set on a planet with two suns, the slim plot concerns a fight over a well, an idea lifted from the script of Clint Eastwood's **A FISTFUL OF DOLLARS**, with Carradine the stranger who offers his services first to one side, then the other, since he is really only interested in money. Speaking of money, heaps of it must have been saved on costumes, as the women in this film wear virtually nothing. Makeup by Chris Biggs includes a four breasted woman. Continuity is ragged and dubbing is variable. Skip it. **o JPH**

The burial chamber of the Lemurians in **WHAT WAITS BELOW**.





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KING KONG LIVES!

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walls, roof and props. "Breaking it one time is an all day affair," said Jones. "Setting it up, getting the actors dressed and getting it ready for filming takes time. We had three cameras filming the barn scene. You over crank the camera and shoot everything faster to make it look real." Jones had the miniature set built about five feet off the ground to allow the camera crew to work at their normal camera height.

Seven of the trees on the diminutive barn set had to match actual trees at the live action location. A massive number of miniature trees had to be crafted for the various sets which included the Borneo jungles, the gorge set, and a military firing range. Some of the miniature trees had to be up to five feet tall when used in scenes with King Kong. These took over fifty

hours to produce. Smaller trees, like a red spruce which had to be sprayed with latex, pigmented and then drilled into a trunk on the set, took three hours to make at a cost of \$275 per tree.

"On the jack pine trees we actually cast-in the bark detail," said Jones. "We had seven or eight varieties. We were asked to make 1,250 trees, but some of the locations turned out to be much more lush than anticipated and many more were needed."

Most miniatures were scaled at one inch to the foot. An exception to this rule was the barn set because the live-action barn was actually smaller than one that could house the giant gorilla. "All the closeups were of the live-action barn," said Jones. "But the miniature was 1.5 times scale so Peter Elliott, who is 5'6", could actually fit into it."

Cost of the miniatures ran high.

To remain on budget Jones used as much natural material as possible. A miniature shovel was bought "off the shelf" for \$60, cheaper than customizing the prop. Jones displayed small studio-produced replicas of a Seagrams bottle, a Diet Pepsi can, and some hamburgers atop a small picnic table.

Jones' crew consisted of 64 craftsmen. A core of nine professionals from out-of-state and one from England, was supplemented by local residents who got on-the-job training.

Dino DeLaurentiis asked Jones for the moon, literally. A rubber inflatable beach ball was used for one scene. "The moon was added to our list of things we had to build real quick," said Jones. "Our painter, Rachel Kelly, jumped in and put it together. It was designed to be shot from 40 feet away, over Kong's shoulder as he is pulling Lady Kong out of the silo." □

THE KINDRED

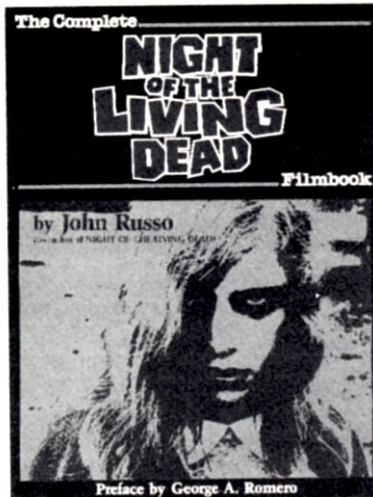
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Because Anthony is supposed to have been created from the cellular material of Amanda Hollins' son John, during the disintegration for a brief moment the resemblance shows through, which meant that David Allen Brooks had to undergo extensive makeup for a brief cameo as his kindred "brother." "He's extremely claustrophobic," said McCracken. "It was an act of pure dedication and will-power for him to do it."

Brooks was not the only one to show dedication when confronted with being covered by slime: when Anthony's disintegrating tentacle pulls the evil Dr. Lloyd down into the pit, Steiger performed the stunt himself. "He said, 'Pour it on,'" remembered McCracken. "It made me nervous—this guy's had heart trouble—but he really went for it." □

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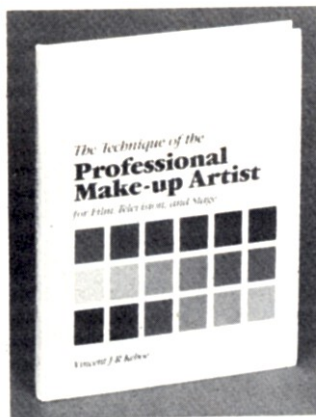
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DEAD END DRIVE-IN

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gles out the young movie-goer for special treatment. While Crabs and Carmen make love, the shadowy, Gestapo-like police steal two of the Chevy's tires, effectively disabling it. Informed of the theft, the drive-in manager (chillingly underplayed by Peter Whitford) matter-of-factly tells Crabs he can't get home and asks if he wants a blanket issue.

Morning discloses dozens of other cars in various states of wreckage under the eerily ochreous sky. Crabs and Carmen have joined 193 others now stranded at the drive-in, which looks like an auto shanty town, a new wave slum. The ominously avuncular drive-in manager detachedly deflects all questions about leaving: there is no phone, no private or public transport, the penalty for walking on the highway is mandatory imprisonment, and an electrified fence makes the drive-in virtually escape-proof.

Films are still shown every night (one of which is director Brian Trenchard-Smith's own gore filled TURKEY SHOOT), the snack bar remains open all day, and persons stranded there get meal tickets, thirty dollars a week, even beer, drugs, and birth control pills; however, this and eight sister drive-ins across the country are clearly prisons, a desperate government response to the problem of unemployed and violent youth.

And here's where it gets interesting: the punked out, misfit detainees love it! Girls do each other's hair in the bathrooms, while giving sisterly advice about birth control; boys gamble, drink, play pinball, do drugs, even play cricket. Seduced by this parody of domesticity, literally a non-concentration camp, inmates are more than willing to trade a freedom without hope for stability and order.

For Crabs, it's not enough. Nothing less than a post-apocalyptic Yuppie, he is an instinctive over-achiever, almost a caricature of bourgeois thinking. Aspiring to nothing more complex than moving up from his low status delivery van job to become a wrecker driver like his older and larger brother, Crabs has unlimited faith in the power of self-improvement. As the film opens, he jogs amidst the pollution and rubble of a doomed world. At the drive-in he constantly tinkers with his car, keeping it finely tuned although it cannot move.

An archetypal little man, from his nickname ("I thought I had them once, but I didn't") to his physique, Crabs is determined to

"build up" in every way, and his desire for freedom seems almost a footnote to his simple determination to improve his lot. He rebels against confinement in the drive-in not so much from any innate love of freedom as from a sense of limited opportunities. A manic capitalist in a socialist world, he simply cannot envision a life in which hustle and ambition make no difference.

In this way, director Brian Trenchard-Smith gives us an engaging protagonist who in any other context would be ludicrously square, and a film that in other hands would have attacked the easy target of totalitarian government, rather than its more complicated roots in human insecurity. Which is to say that DEAD END DRIVE-IN is unusual, if not quite unique.

As was true of Trenchard-Smith's TURKEY SHOOT, also a kind of prison-camp story, this movie is original only in its combination of disparate elements from other films. Although he has referred to this film as "A CLOCKWORK ORANGE meets MAD MAX" (16:4/5:20) Trenchard-Smith seems more indebted to an even earlier model, Disney's PINOCCHIO. After all, what is the Star Drive-In but an updated Pleasure Island where all but Crabs turn into donkeys? And what is Trenchard-Smith up to if not playing Jiminy Cricket to us all?

Described in this context and reduced to its most basic message—that "freedom is good"—DEAD END DRIVE-IN sounds, at worst like a bad episode of STAR TREK, at best like a good episode of THE PRISONER, but the movie has a visual power beyond thematic summary. Its orange-yellow days and spark-filled, flame-lit nights have the odd, unsettling intensity of old color post-cards. Its outlandishly costumed and menacing youth reveal nothing so much as the despair beneath their punk facades. And its requisite car chases and crashes do seem more a natural expression of a violent future society than just a formulaic spectacle for contemporary action movie audiences.

DEAD END DRIVE-IN might not stand up very well to rigorous questioning, but it manages to be ambitious without being pretentious, thought-provoking if not inspired. The one shame is that since it has already been released on video, audiences will not get the chance to experience DEAD END DRIVE-IN as it was meant to be seen—through the slightly fogged windshield of a car in the back row at the local drive-in. □



Dutch director Paul Verhoeven eyes preproduction sketches of Enforcement Droid ED-209, built for **ROBOCOP**.

ROBOCOP

continued from page 7

of Robert Towne and Paddy Chayefsky as his foremost influences. He attended UCLA for a year and a half, then spent about six years as a script reader. "I include that in my education, as well."

Neumeier said the idea for **ROBOCOP** "came out of reading the new wave of adult comic books. I really wanted to go after the comic-book world. I never wanted to put a date on the picture. It was just 'the future,' the generic future. I would say we're ten or fifteen years in the future. That allows us dramatic license."

And, just as in a comic book, he adds, the movie ends "when the hero gets all the bad guys and wins. The main thing is that, in the middle of the picture, in terms of a character line, he 'finds himself'—Frankenstein finds himself—finds out who he is. The last line of the picture is 'Murphy.' He says his name again, vocalizing the idea that he's come full circle."

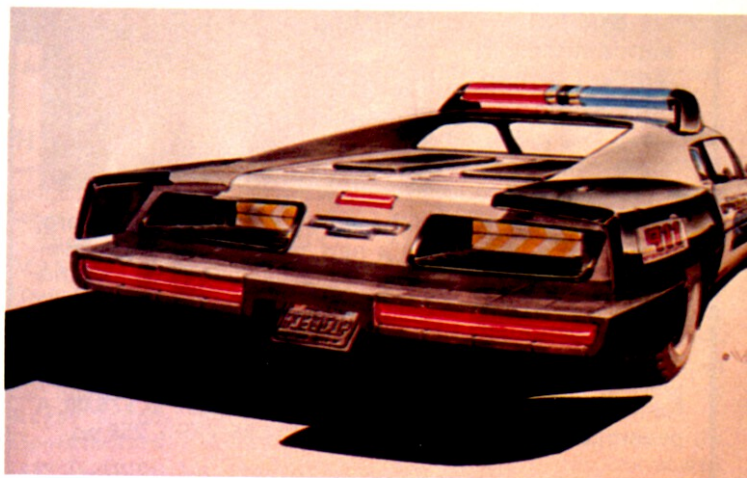
Aside from Weller, the cast includes veteran actor Dan O'Herlihy as "The Old Man," the head of

the megacorporation. "Verhoeven refers to him as 'God,' in the structure of the story, because he's the mediator in the end of it all," said Neumeier. Ronny Cox is innovatively cast as the film's main villain, a part for which heavy Ed Lauter was considered. Said Neumeier, "I always wanted to cast someone against type, to like him at first, and then find out that he's a real sleazy guy. Ronny walked in and he looked like an ex-astronaut, so we chose him."

ED-209 (Enforcement Droid-209) is a seven-foot-tall police robot that the Corporation which runs the city hopes will "clean-up" Old Detroit so that it can be replaced by a development project called Delta City. The crab-like robot, however, has a few bugs in it. As it is being demonstrated in the presence of the Old Man early in the film, the Droid mistakenly blasts a young executive, splattering his body all over the development's architectural model. As a result the Corporation opts instead to resurrect slain cop Murphy as **ROBOCOP**.

The movement of ED-209 will be added to the film during post-production by stop-motion animator Phil Tippett. During filming the actors depend on their imaginations as Verhoeven stands in for the robot during rehearsals, raising his arms quasi-mechanically in a threatening motion, making menacing vocal sounds, a broad grin on his face as he speaks the robot's lines in a pronounced Dutch accent.

Stop-motion animator Phil Tippett, who received an Academy Award for his work on **THE EMPIRE STRIKES BACK**, said the full-size model on the set is to be used in shots where the robot doesn't move, allowing the actors to directly interact with it. The full-size mock-up weighs less than 500 pounds and stands almost as



Preproduction sketches of Murphy's turbo-charged police car in **ROBOCOP**.

wide—seven feet—as it is high, built by Craig Davies in a mere three weeks in a workshop in San Rafael, California.

"We're also shooting VistaVision background plates into which we're going to be adding ED-209 later, by rear projection," said Tippett. "The technique is the way Ray Harryhausen did all of his DynaMation shots, using small, 12-inch high miniatures of ED-209."

Tippett holds Harryhausen in high esteem. "I'm a real big fan of his work," he said. "I was inspired by him. I've always wanted to do a number of DynaMation-type shots, and try and push the process a little bit further. A lot of that stuff is very kinetic. I'm trying to do some stuff that I don't think Ray was ever able to do, for time or budget. There's a lot of moving camera."

Tippett's stop-motion process began last November and was expected to be finished by March. "We have about fifty shots to do," Tippett noted, "on a budget that is barely adequate." For the work Davies scaled-down the giant seven-foot mock-up to two 12-inch-high miniatures, "because we're so hard-pressed for time, we're going to be shooting two set-ups simultaneously."

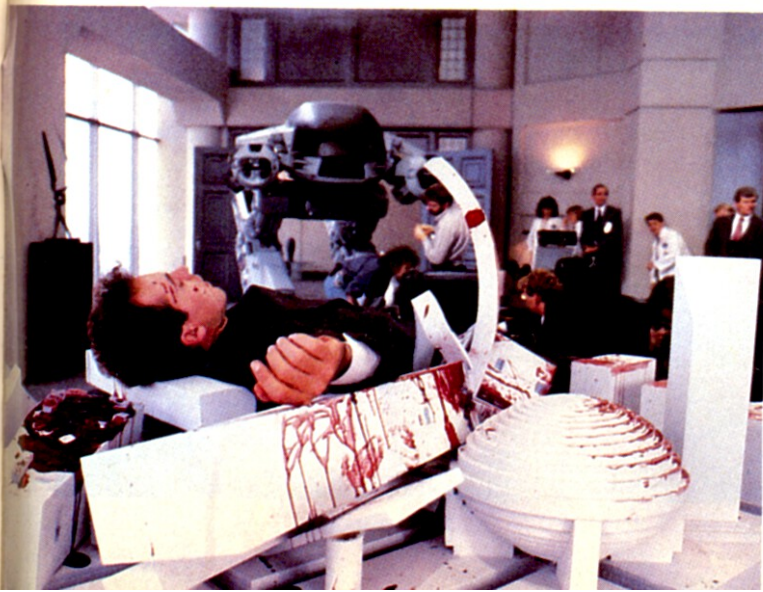
Tippett praised Verhoeven as "the best director I've ever worked with," topping Joe Dante, George

Lucas, Richard Marquand, and Irvin Kershner in Tippett's esteem. "The way the sequences are blocked out are some of the most dynamic that I've had to work with," said Tippett. "I'm more excited about this project than anything I've done in a long time."

Actor Peter Weller is reduced almost exclusively to body language after his metamorphosis from "Murphy" into **ROBOCOP**. Weller reportedly went through four months training with professional mime Moni Yakin of Julliard, stylizing his movements so they would appear computerized and mechanical, but not mime-like. The aim, in the end, was "to have some humanity breathe through," he said. "That's been the hardest thing of all."

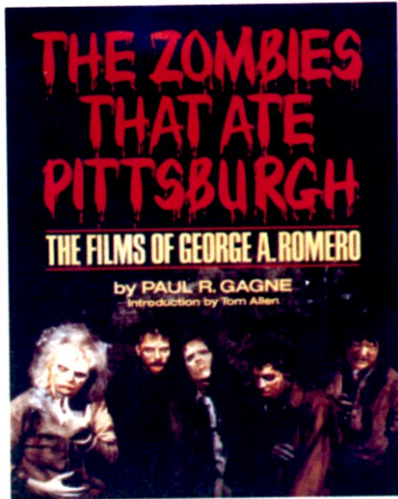
Weller encapsulated Verhoeven's cinematic oeuvre as being "about somebody finding out who they are. He's one of five directors I'd had on a list that I'd wanted to work with in the next ten years," he said. "It's a tight action script that looked very commercial, but the core of this thing was about discovery, about the *sadness* that this guy's *life* was taken away. He's this killing machine, but, wonderfully, he starts to discover what he once was, and pursues that, like pursuing a dream. And, in the end, he wins it back—somewhat. He recaptures his feelings. That's what turned me on about it." □

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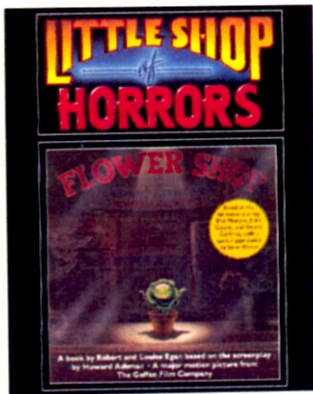


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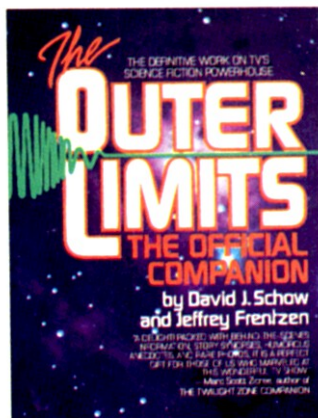
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THE GATE

continued from page 15

tainment level than anything he's attempted previously.

Currently, the director's strong interest in the genre continues with several projects on the fire. *STICKS AND STONES* was close to being a go until George Harrison's Handmade Films pulled the plug after their production of *SHANGHAI SURPRISE* flopped at the boxoffice. It's set in a world where a plague has wiped out all the adults in the world leaving only children to carry on. Based on the novel, *The Girl Who Owned The City* by O.T. Nelson, it will be freely adapted by Takacs and his long time partner Stephen Zoller, if and when financing is obtained.

THE EVERLASTING is the story of an actor who wakes up one day and finds he's aging at a terrific clip due to some strange genetic disease. The script is again by Zoller.

American Michael Nankin wrote the first draft of *THE GATE* in 1983 on speculation for producer Herb Jaffe. After about a year and a half Jaffe, in turn, sold it to Canadian producer John Kemeny (*QUEST FOR FIRE, ATLANTIC CITY*), head of Alliance Entertainment. Originally set to direct *THE GATE*, Nankin was dropped from consideration in order for the production to obtain huge tax breaks given by the Canadian government to films that employ Canadians.

Much of what is contained in the film is autobiographical based on "an amalgamation of things that scared the shit out of me as a kid," said Nankin. The Terry character is based on a childhood friend of the same name who told Nankin about a man sealed up in the walls of his house when Nankin was an impressionable six year-old.

To get in the right frame of mind

for writing *THE GATE* Nankin did lots of extracurricular reading. "I spent three weeks devouring every junky horror novel I could find until I became so jumpy nobody could live with me," he said. The original tone of his script was darker, nastier than it is today. Terry was rotten to the core, pulling wings off moths and watching them sputter around in a jar. "Tibor [Takacs] and I re-wrote the script so the characters would be sympathetic for the audience to identify with," he said. At one point, Nankin revealed, a giant monster moth was to come bursting through Glen's window; because of budgetary shortcomings the idea wasn't used.

The 30 year-old Nankin is thankful *THE GATE* is finished. His once bright future seemed to evaporate following the failure of *MIDNIGHT MADNESS*, a Disney feature he co-directed a few years ago. Notable for giving Michael J. Fox and Pee Wee Herman their first screen jobs, Nankin credits the failure of the project to a change in studio execs.

HEX is the title of a horror script Nankin is presently writing about Appalachian legends and witchcraft for John Davis (son of Marvin, owner of 20th Century-Fox). He's also been offered the chance to write a live-action big-budget version of *JOHNNY QUEST*, the prime time cartoon show from the mid-sixties.

Special effects play a key role in *THE GATE*. Randy Cook's work for the film prominently showcases the technique of stop-motion animation, popularized by Ray Harryhausen. Both Cook and makeup artist Craig Reardon are devotees of Harryhausen's work and hope that viewers see some of the same genius in their efforts. "But we've got a believable story here with people you care about," added Cook. "Without that all you've got is an effects reel. □

Canadian director Tibor Takacs (r) directs young Stephen Dorff in *THE GATE*, in the scene where the boy and his friend defeat the Devil using an old toy rocket.





Tiger, a cat who likes mice, voiced by Dom DeLuise in Don Bluth's animated cartoon feature *AN AMERICAN TAIL*.

AMERICAN TAIL

continued from page 111

animators," continued Bluth. "If I went in and told them exactly what the actions were going to be, the process wouldn't work. We write out paragraphs on what the character is, how he thinks, what his fears are, what his joys are, who he's related to, who his parents are, how he's going to retire, anything I can give to the animators. Then I tell them, 'Now, show me the character the way you see him.' So, the creative process continues. Only until we get to the stage where we're coloring the cells do we start to freeze the process. By the time we put it on film, things are getting tight. The whole process is one of talking to each other, much like a symphony orchestra would talk to each other.

"Symphony players may be great soloists with huge egos, and want to throw the others out and be by themselves, but they must eclipse the self for a while and work together. In our case, we're together for two years, so the real challenge is to hold these egos together because they get to hate each other. They all want to fly apart. They all want to say, 'I don't like this. I've had enough. I want to go somewhere where I don't have to take this.'"

Bluth knows what he's talking about. More than seven years ago, he led a revolt at Walt Disney Studios by walking out of the animation department and taking some of their best people with him. The massive walk-out crippled Disney's production *THE FOX AND THE HOUND* and shook up the corporate powers that had

been stifling the creative atmosphere during the post-Walt years.

Steven Spielberg and *AN AMERICAN TAIL* have put Don Bluth Productions back on Hollywood's map. As a possible next project Bluth mentioned *BEAUTY AND THE BEAST*, a fairy tale/adventure being jointly constructed by Robert (CHINA-TOWN) Towne, Spielberg, and George Lucas. Universal has announced that Bluth will animate *THE LAND BEFORE TIME BEGAN* for Spielberg and Lucas. In the meantime, Bluth will work on keeping his staff of 20 animators and 125 studio employees together. Bluth has been called an egotist in the press. Sometimes arrogant and sometimes elitist. Whatever he is, his challenge to Disney has resulted in a feud that saw the return of classical Disney animation last year with *THE GREAT MOUSE DETECTIVE*.

"I was very happy to see that," said Bluth. "They rallied and came back, just like I knew they would. If somebody goes out there and challenges them, threatens them, the spirit of competition will bring them back. To make our art form strong again, one producer can't do it. It's going to take two, three, four, or five producers out there trying hard."

What makes Bluth run so hard at his chosen profession? For one thing, he never married or had a family. His partners, Gary Goldman and John Pomeroy, have both been divorced as a result of their obsessions with Bluth Productions. Currently, Bluth admits the high cost of success has been to work 14-hour days at least six days a week. Sometimes more.

"I don't have a lot of vision about how I got to where I am," Bluth said. "A lot of it has to do with the way I was brought up. My mother instilled in me a hard work ethic. If you sit and wait for things to come to you, you'll never go anywhere. You get out of life what you put into it. That's one of my fundamental beliefs and why I'm so aggressive."

"I have a passion and a love for things that are beautiful. In animation, I don't particularly care for the cartoon style of drawings. I care about the animation that is beautiful to look at. *BAMBI* was full of that for me. You know that scene where Bambi and Faline are out in the meadow in the moonlight and you know they're in love and have decided to become mates? The music swells and they rear up before they bound away. As they rear up, the wind blows all these leaves and flowers into the air just as the music swells. It almost lifts you out of your seat. That's what it's all about." □



John Hurt on an atmospheric set as *THE STORYTELLER*, Muppet dog at his side, in the pilot for a new fantasy series produced by puppet master Jim Henson.

HENSON REVIEWS

continued from page 112

unique but equally special Henson series.

Their special *THE CHRISTMAS TOY*, focused on a playroom of toys preparing for Xmas morn', and especially on last year's gift, a stuffed tiger named Rugby, who fails to grasp the concept of his human getting a new toy. Rugby sounds too similar to Gonzo the Great—like in their fantasy features, the puppeteers should relinquish the soundtrack to original voice creators—and the music courts forgetability.

But the simple theme of love for others, sharing love, works because, unlike in most Christmas specials, here sentimentality falls in flakes, not in an avalanche. And a bit of that wry Muppet humor shines through—from door-smashed stuffed animals to little Mew, a mouse toy constantly battling catnip odor.

All the more effective because of the characters involved. A roomful of toys coming to life sparkles with Muppet magic: a duck-innboat toy that whistles warnings; a Barbie-like doll that constantly changes outfits; a worn but wise

teddy bear. They back up an interesting bunch of main characters, for Henson et al know how to use "nice" without being maudlin, as with Apple, a cute but not too cute curly-haired doll and Rugby, the innocently conceited tiger at the center of things. Into this cuddly realm rides *Meteora*, an overblown warrior princess escaped from some Saturday morning toy shelf.

Design plays a big part in the effectiveness of the characters, lending personality not just to the puppet-like softies but to all the different kinds of animated toys. The whole film looks good. It's well directed, and particularly well lit, from room to room in the lights and shadows of an interior evening. All these pieces fit together. And the sum equals more than its parts. So this simple little tale of *THE CHRISTMAS TOY* joins *A CHARLIE BROWN CHRISTMAS* and *RUDOLPH THE RED-NOSED REINDEER* among the few video gifts worth unwrapping season after season.

A satisfying perennial and a potentially successful series: It looks like a good year for people born under the sign of the frog. □

Rugby, a stuffed tiger, and Apple, a curly-haired doll, two toys which come to life in the Jim Henson produced Christmas television special *THE CHRISTMAS TOY*.





Steve Wang of Boss Films' Creature Shop sculpts an arm extension of the PREDATOR design which wasn't used.

PREDATOR

continued from page 5

mood or temperament: white TV snow for anger, static electricity for confusion, rushing water for its few periods of calm.

Unfortunately, none of these effects found their way into the picture. On location the monster was photographed in full body pose, and to make matters worse, in broad daylight. Johnson said this was something that just isn't done with intricate makeup effects, unless, of course, you're filming *MONSTER FROM THE SURF*. "What they ultimately decided was that the Predator no longer fit the style of the movie," he said. "When they had first envisioned this thing, it wasn't nearly such a hardcore, gut-wrenching action adventure. They thought the monster too fantastic; not realistic enough."

In the end, the Boss team never built another creature because

Stan Winston was offered the assignment. Winston's creature is played by a very tall black man in a suit, equipped with muscle enhancement, fighting spurs which retract after battle, and several weapons over a MAD MAX-styled armour. The makeup is much more naturalistic and humanoid.

Other Boss Film effects beside the creature got scrapped, including a menagerie of alien heads for the Predator's trophy room in its ship. Also dropped was a full body makeup for one character who gets dragged to the ship. The Predator was to dig its claws into the commando's back and rip out his spine. Johnson did a body for the action to be seen in longshot, complete with a dummy head which was to pop off as the creature gutted the body with a cracking whip maneuver.

But, there are some effects supervised by The Creature Shop which, so far, have remained in the film. At one point, one of the commandos gets his arm blown off by an explosive charge the Predator hurls at him, a Johnson effect, using a gelatin arm, air-powered to blow apart with spurting blood. Boss fabricated three corpses, the Predator's first victims, found by the commandos early in the film, skinned bodies hung upside down by their ankles from trees. Johnson rigged an elaborate and ingenious effect for a shot where the Predator blasts one character with its weapon. The character is shot in the back. Johnson rigged a spring loaded mechanism on the actor to show the projectile bursting through his chest.

Boss Film art director George Jensen's storyboards depict a climactic battle in which Arnold Schwarzenegger goes one-on-one with the Predator. It beats him to a pulp and closes in for the kill. Will Schwarzenegger survive? Does Rambo wear green underwear? □

A small maquette of the PREDATOR designed by Nikita Natz of Boss Films' Creature Shop, sculpted by Jim Kagel and painted by supervisor Steve Johnson.



The Princess, seduced by evil in William Hjortsberg's script for LEGEND.

HJORTSBERG ON LEGEND

The author of *ANGEL HEART* also wrote the script for Ridley Scott's *Satanic fairy tale*.

By Dan Scapperotti

William Hjortsberg, who wrote the novel *Falling Angel* on which *ANGEL HEART* is based, worked on a screenplay for *LEGEND* for four and a half years before it was eventually produced. "I made up everything on *LEGEND*," he said. "I wrote the story and screenplay. Everyone loved the first draft, but then got scared because my original story was much more visceral. Darkness in the original story turns the princess into a beast and then fucks her. The hero breaks into his lair while they're coupling and a big fight occurs in the midst of that. It was much stronger. Of course that was the first thing I had to take out when I did the revision."

Looking back on the experience of working with director Ridley Scott on *LEGEND*, Hjortsberg feels he may have been a little too complacent. He wanted to be a team player and was afraid someone else would be hired to finish the script. "Looking at the film, I think I should have put up a struggle," he said. "The writer in the film industry, although he is indispensable in a lot of ways is not taken very seriously. It's an odd situation. No one tells the cinematographer what to do because they can't do it. But everybody thinks they can write, everyone and his brother-in-law thinks they can do better. Script meetings come up with notes from everybody. The star has notes, the director has notes, the director's assis-

tant has notes and by the time you put all the notes in, it becomes something different from what you originally had."

Hjortsberg has written a script for Goldcrest on *MANDRAKE THE MAGICIAN*, based on the comic strip, with which he is very pleased. "Goldcrest ran into some bad luck with *REVOLUTION*," said Hjortsberg. "In fact they almost went broke. They're trying to farm out *MANDRAKE* now. It was at Warner Bros, but when they couldn't find a director they sort of lost interest. It's one of those projects that will cost a lot of money to make. It's set in the '30s and has a lot of incredible illusions. Studios get leery when they have to cough up \$24 or \$30 million."

Hjortsberg is quick to point out that he doesn't want to complain about an industry that has been very profitable for him. But, having written novels where an editor collaborates with the author for the benefit of the book it is a very different feeling being just a minor player in the process of filmmaking. But Hjortsberg admits that the financial rewards of screenwriting far outweigh those for novels. "I'm on a sort of financial treadmill since Hollywood came into my life," he said. "I've earned a kind of reputation, so I've been getting the work. I couldn't make the kind of money I have to make to send my daughter to Vassar and pay two alimony checks without the movie business." □

ANGEL HEART

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than if you actually show them. I don't show either Toots' or Epiphany's [Lisa Bonet] deaths. The way they die is more powerful to show with words. The detective describes Toots' death by saying 'Technically he died of asphyxiation on his own genitalia. Not so technically, somebody cut off his dick and stuck it in his mouth and choked him to death.' Some of the areas of the book I've shown quite explicitly. It's a strong film, that's for sure. I hope it's not excessively bloody."

As was the case with the novel, Parker shot *ANGEL HEART* as a detective film, shrouding the supernatural elements. "The supernatural is by way of explanation," he said. "I use dreams a little bit which give you hints that things going on may not be normal. I've tried to make the film as real as possible so that when the explanation comes it is even more shocking."

The dream sequence is a motif that Parker has used before, notably in *THE WALL* and *BIRDY*. "I think dreams work best when they are an intrinsic part of the film," he said. "You feel that you are experiencing something that is special, but not necessarily real. Audiences are becoming less and less tolerant about anything that is thoughtful these days."

Parker recently spoke at the National Film Theatre in London on the subject of colorization, and was quick to voice his opinion. The controversial technique adds a washed-out, faded color to old black and white films transferred to video tape. A ludicrously colorized version of Romero's *NIGHT OF THE LIVING DEAD* is being telecast, a film the owner's let fall into public domain.

"I don't know of any director that wouldn't think of colorization as an abomination," said Parker emotionally. "Art, and I believe film to be art, should not be mutilated by technology. The fact that someone can make a few bucks because he owns the MGM library is disgraceful. It must be stopped."

Parker explained that British directors have agreements from the various television stations in England not to broadcast colorized films. "The BBC was guarded in their pronouncement," he said. "They declared that no classics would ever be shown colorized on BBC, but they had a strange rider which I personally criticized. It said that they didn't see any harm in coloring trash. I pointed out that the BBC by virtue of its mandate shouldn't be showing trash. They took out the rider." □

FROM BEYOND

continued from page 104

ANIMATOR Gordon postulate the existence of another dimension, co-existing with our own but invisible to our five senses. By stimulating the brain's pineal gland, a dormant sixth sense can be activated, and the nightmarish apparitions of this unseen world can become all too visible.

Since the pineal gland also activates the sex drive, stimulation also results in a bizarre form of sexual arousal. A psychiatrist (Barbara Crampton) theorizes that mental patients diagnosed as paranoid schizophrenics, suffering from hallucinations and sexual disorders, may merely be individuals with abnormally enlarged pineal glands—not insane, but in touch with a reality closed off to the rest of us.

Such intriguing ideas, if explored in depth, could have resulted in a film in the spirit of *FIVE MILLION YEARS TO EARTH*. But remember which company produced this movie—and what trend they are hoping to cash in on! *FROM BEYOND* is not intended as an exercise in pseudo-scientific speculation, however thought-provoking, but as an exercise in gross-out makeup mutation effects.

The effects—designed in part by comics artist Neal Adams and engineered by John Buechler, Mark Shostrom, Tony Dublin, and John Naulin—are graphic, unsettling, relentlessly gruesome, even mildly sickening... in short, right on target for the needs of the filmmakers and the presumed appetite of the audience.

Intermingled with the effects are less successful plot motifs involving sadomasochism (the stimulated pineal gland affects the sex drive, remember?), cannibalism, and insanity. One weakness of the film is that, by the end, there are no particularly sympathetic characters left. All have been either killed off (Ken Forcé's character) or corrupted by the forces of evil (Crampton, Combs, and Sorel). Another weakness is the sudden, unexplained capability of the creatures from the other dimension to switch on the machine summoning them to this world—a capability not demonstrated previously which contradicts the movie's own explanation of how the machine dubbed the "Resonator" works.

Movie trends come and go. Personally, I won't miss the grotesque transformation trend when it's gone. But as long as it's here, *FROM BEYOND* can be counted as an above-average entry in what has for the most part been a pretty below-average field. □

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STAR TREK IV MUSIC

continued from page 30

tially been comic strips, so that kind of thing works very well because the strokes are very broad.

"Well, I used broad strokes here too, but there were times when I didn't use them, as in, for example, the whale fugue and certain parts of the main and end titles. Whether this proves to be a liability or an asset, I don't know yet, although there is already talk from the *L.A. Times* that the consensus of reports is that this is the best STAR TREK score they'd ever heard. That's only talk; all I feel is that I did the best I could, and I think Leonard [Nimoy] feels the same. Leonard feels there's a good marriage between the score and the film."

Rosenman's main theme bristles with the chiming of an xylophone behind the rousing orchestra. Deep, groaning, percussion and string echoes provide an undercurrent throb and ambience for the time travel sequence. A pair of delightful scherzos for strings and brass highlight the film's two chase scenes; on the aircraft carrier and later in the hospital, respectively mimicking a Russian tune and a carnival-like march. A reverential fugue accompanies the scenes involving the great whales, both a tribute to their role in the film as well as a reinforcement of Nimoy's contemporary ecological message.

The score also incorporates modern jazz in a high-tech, up-tempo piece that heralds the Enterprise crew's arrival in contemporary San Francisco and speaks for their arrival in what is both familiar territory (for the viewer) and a highly strange and unacquainted milieu (for Kirk and his crew). "Suddenly, after all this symphonic stuff, to come out with some absolute straight, wild jazz stuff is marvelous," Rosenman said. "In a preview, it brought people out of their seats."

The script initially called for the film to open with the original television theme, composed in 1966 by Alexander Courage. Rosenman did his own arrangement, a slower and more sweeping one than the pop-tunish original. The rest of the score, however, was Rosenman's. During post-production, however, Leonard Nimoy decided to put Rosenman's end title music over the main titles, a grand overture of all Rosenman's thematic ideas played by the full orchestra. Nimoy found that the new main title music worked marvelously, giving the film a stronger, more immediate energy. The first main title was discarded; only the eight-note introductory

fanfare of Courage's theme is used at the very beginning before Rosenman's music surges out.

Rosenman wrote thirty-one minutes of music for STAR TREK IV, a notably sparse amount in comparison with the wall-to-wall music of most other effects-laden pictures. "This is one of the first science fiction films in which the relationships are much more important than the special effects," Rosenman said. "It's a film that doesn't depend on hardware, and you really didn't need that much music." Rather than wash the film in layers of orchestration, Rosenman chose to paint his score with softer strokes, tinting the scenes here and there but not overdoing it. "Every single cue is very telling," he said.

The climax, though, is where Rosenman lets go and conducts with a full palette of rich color, broadly varnished. For the latter half of the film, Rosenman follows the action in nearly wall-to-wall fashion. One of the most dominant motifs in this part of the score is the fugue for giant whales, a somber yet beautiful theme for low instruments which caps a large scale eight-minute cue as the two humpback whales are transported from 1986 San Francisco and released into the whale-less oceans of the future.

Elsewhere, Rosenman utilizes the score's main theme, a broad, 8-bar phrase, to express feelings not obviously stated through dialogue or action, as in the sequence where Gillian finds that the whales have been released without her knowledge. As she sits and ponders the situation in her pick-up truck, Rosenman plays an echo of his main theme. Immediately, without a visual cue, we know that she's going to look for Kirk, that she's going to accept this story of his being from the future. "I used the theme here in a kind of mind-reading way," Rosenman said. "The music tells us what she's thinking, which is a kind of thing I would normally do in a much more intimate film."

Rosenman was called in to work on STAR TREK IV quite early, before the script was even completed, and he had the opportunity to visit the set many times during filming. This is highly unusual, since most often the composer is not even consulted until shooting is over and a rough cut spliced. This indicates the care with which Leonard Nimoy oversaw all the elements of his film. From the start, he wanted the music to be an integral element, not an afterthought. This situation is, of course, a composer's dream, since it allows not only the musical ideas and inclinations to come into

being much earlier, but gives the music a chance to be stronger part of the whole interlaced fabric of the film.

"I've always felt," Rosenman said, "that in any cooperative venture, such as a film, that the totality, which is the sum of the work of many artists and artisans, is a complete reflection of the relationship these individuals had with the filmmaker." In the case of *STAR TREK IV*, Rosenman feels the outcome mirrors the enthusiastic cooperation among the *TREK* crew.

"This was a very happy set," he said. "Everybody got along wonderfully. Everyone just adored Leonard [Nimoy]. He was very laid back. Any of his criticisms were always incredibly constructive, and dramatically accurate. He really did his homework. To stage things like giant comedy chases through crowds is an extraordinarily complicated logistical problem. But he handled it. He's a natural director."

The complete score for the film is performed by as many as 98 musicians, most of which are from the Los Angeles Philharmonic. The San Francisco jazz cues are performed by the modern jazz ensemble, the Yellowjackets. It's a score that competes commercially with the grandiloquent fashion of the Williams-Horner mode, and yet harkens to a somewhat modern temperament. Hopefully it will also give Leonard Rosenman a well-deserved boost in public recognition.

"If a film goes out and makes \$150 - \$200 million," Rosenman said, "everyone connected with that film has got choices from then on that they never had before. That's whether the film is good, bad, or indifferent. To be connected with a successful film is the key, because very, very few people in the motion picture industry know anything about music. They simply want somebody who's been connected with a big hit."

In this sense, Leonard Rosenman will more than likely be receiving a great many big scoring assignments in the coming months. Although he tends to restrict his film composition to only a film or two a year, being quite active in concert composition and guest-conducting, teaching and lecturing, he hopes that the reputation he'll get by having worked on *STAR TREK IV* will allow those one or two films a year to be big ones.

"I'm a little tired of doing small films that deal with individual problems, although some of them are simply marvelous," Rosenman said. "I'd like to do more big films." □



Michael Ritchie directs Eddie Murphy as Chandler Jarrell in *THE GOLDEN CHILD*.

THE GOLDEN CHILD

continued from page 103

Jeffrey Jones' splendid transformation into the scorpion-like Dark Overlord in the otherwise disastrous *HOWARD THE DUCK*, will thrill to Dance's eleventh-hour appearance as a malevolent winged demon. And again, if you've forgotten the wondrous Snake Woman who emerged from a giant jar courtesy of Ray Harryhausen's *THE SEVENTH VOYAGE OF SINBAD*, the revealed form of the present film's Madame Gin Sling soothsayer elicits a nice start. But for viewers familiar with the genre, *THE GOLDEN CHILD* exhibits little that is fresh.

Though minimally written, Charlotte Lewis' sweet-faced Kee Nang is given some literal clout: coming to Chandler's rescue more than once, back-flipping and fist-flailing her way through a host of unsavory foes. Here, at least, Murphy bests Spielberg by featuring a non-whiny, active heroine (in *RAIDERS OF THE LOST ARK*, Karen Allen starts smart and ends silly!). Kee Nang and Chandler ostensibly sleep together but the film's queasy coyness about sex forbids us any glimpse of this. Violence receives the same sleight-of-hand: jumping-bean editing occludes the sight of anything too awful, to such an extent that the action is at times simply unclear.

Oh, I almost forgot... director Michael Ritchie. Once movies like *PRIME CUT*, *THE CANDIDATE*, *SMILE*, and *SEMITOUGH* were signed by a Michael Ritchie. They were quirky, often surreal satires about American dreamers with crazy convictions. Imbued with a late-'60s sensitivity to the visually eccentric, the films celebrated American vitalism while pondering its murky springs. They were as far removed from the formulaic vapidness of *THE GOLDEN CHILD* as Joyce Carol Oates is from Danielle Steel. Michael Ritchie: Nope, guess it's not the same guy. □

GRAVEYARD SHIFT

continued from page 23

ritti has a sequel in the works, *GRAVEYARD SHIFT II: FLESH AND FANTASY*, due to begin filming in March or April.

Ciccoritti disdains the work of David Cronenberg, Canada's other horror film auteur. "I've always liked his ideas while at the same time hating his movies," he said. "the subject matter he deals with is the stuff I'm interested in, serious horror movies having to do with a combination of religion and the corruption of the flesh. But his movies have never come together for me—I've seen them all—with the exception of *THE FLY*, which was brilliant, a perfect synthesis of his oeuvre, and a major breakthrough for him as a moviemaker."

In the future, Ciccoritti looks forward to graduating to bigger budget films and currently has *SISTER DEATH* in preparation for Alliance Entertainment, the Canadian producers of *THE GATE*. But a move up into the big time is not without drawbacks for Ciccoritti, who savors the creative independence he enjoyed on his first films. "I was given a tremendous amount of freedom on *GRAVEYARD SHIFT*," he said. "I pretty well had my way." □

ANDREI TARKOVSKY

continued from page 102

with, the film medium; what, in fact, confirms him as a true poet of the cinema. Tarkovsky's compositions are unconventional and hypnotic, his camera invariably in motion within sustained takes, a technique which serves to stress the significance of his material. Tarkovsky realized the potential of black and white (often used in his films to express "reality") and color cinematography, creating mood and tension through the use or absence of color. His striking and compelling images remain with us long after we have left the theatre. □

HARRY & HENDERSONS

continued from page 13

man at Universal.

Also appearing in *HARRY AND THE HENDERSONS* are Laine Kazan, Don Amechee, and David Suchet. Kazan plays the Henderson's next door neighbor, a kind of elder Jewish princess. Amechee, who was so winning in *COCOON*, plays Dr. Wrightwood, a retired anthropologist who feels he has wasted his whole life looking in vain for Big Foot, now a firm non-believer who runs a Sasquatch museum for tourists. Suchet plays hunter-anthropologist Jacques LaFleur, the villain of the piece, who is out to prove the existence of Big Foot by bagging one and bringing back the dead carcass as evidence. The dynamics of the script owe a lot to *SPLASH* (those who do not wish to know the plot should stop reading this article now!).

After running Harry down, Lithgow brings the stunned creature home on the roof of his car, where he leaves it. He awakens to noise at night only to find the monster in his kitchen, busily raiding an overturned refrigerator. The entire family gazes in awe as Harry explores their home, eating house plants raising a doorway so it can walk through. Lithgow calls the police but they just laugh him off. Scenes of the creature roaming the neighborhood and town are reminiscent of the humor in John Landis' *SCHLOCK*, which also featured a lovable albeit less sophisticated Rick Baker ape-like monster.

For Harry's protection, Lithgow determines to drive him back to the wild and set him free, setting up the climactic confrontation with LeFleur, the evil anthropologist. Lithgow has to slap the Sasquatch to get him to go, a highly emotional scene in which Harry comes to realize what is at stake. In a climactic scene, Harry disarms LeFleur, but Lithgow is unable to convince the anthropologist to give up the hunt and is prepared to kill him to prevent him from eventually tracking Harry down. In a pitched fight, it is Harry who intervenes and comes to the aid of the battered LeFleur, putting his arm around him and stroking his head, an act of compassion that makes LeFleur realize that Harry is much more than a dumb animal.

The picture closes as Amechee, LeFleur and the Henderson family watch as Harry walks into the forest and is met by other Sasquatch who miraculously materialize from their perfect camouflage. And there is a small Big Foot. You see, Harry too is a family man. □

LETTERS

IS FREDDY KREUGER HAUNTING WES CRAVEN'S MAILBOX?

A few comments on your generally excellent piece on our NIGHTMARE ON ELM STREET—PART III [17:2:6].

The film opened in 1300 theatres, February 27, and had a production budget of \$4.5 million. Wes Craven almost immediately declined the opportunity to direct, as he was expecting to do a big Warner Bros project, which ultimately didn't pan out for him.

About NIGHTMARE ON ELM STREET—PART II: Wes Craven did make some important suggestions, but never was outspokenly critical about the script. All of the changes he suggested to me, e.g. removing a drive-in scene at the end, and some comments about the girl next door, were implemented.

I don't actually recall whether we asked Craven to direct, but we did suggest that he serve as executive producer at the specific request of our co-financier, Media Home. New Line had unilaterally decided to establish more firmly the name "Wes Craven" as an important creative element, by marketing the original film as "Wes Craven's NIGHTMARE ON ELM STREET," a possessory credit not required by his contract. We did not believe a gratuitous inclusion of his name on the sequel was necessary, or honest, and never addressed the issue after Media made its initial request.

As to the ending of the original, I argued long and hard that, while I didn't have a better ending, his idea of having Nancy simply wake up from this dream was a dangerous deviation and dilution of an important convention. I pleaded that it was important to not totally destroy the "open" ending, and that it was equally moral and philosophically correct to suggest that no matter how hard we fight, or how good we are, evil, i.e. Freddy, will always be with us, and we must always be prepared to fight it.

Hence the final car sequence. It was scripted, and the day before we were going to do it, Wes called to tell me he was refusing to shoot the scene. It was all very Hollywood. I begged him at the studio the next day, promising that we would test it together, and I would not be arbitrary. After a half-hour of cajoling, he gave in, although in

fact, he invited me to direct that part of the sequence. I declined. We at least had the material, and the option. When we saw it, we decided I was wrong, and it never made it to the final cut.

I am very worried that someone is stealing mail from Wes Craven's mailbox and forging his name to endorse his checks. He worked for Director's Guild minimum, and Writer's Guild minimum on the first film, which included large additional pension and welfare contributions, residuals, and a very decent six figure sum for six months labor. He also received significant profit points, which have so far resulted in checks being issued to, and cashed by, Wes Craven, amounting to over \$245,000 to date, on his profit participation. Frankly, I'm dismayed at Craven's assertions.

Robert Shaye, president
New Line Cinema

[Though Craven could not be reached for comment, we think his checks may have been lost in a journalistic time paradox. His interview was taken at the time PART II was released, as the arti-

cle stated. Since Craven ended by saying he wasn't about to work with New Line Cinema again until "they have the inclination to shell out the money it takes to get me," I think it's safe to assume he got the checks.]

WRITER LOSES SLEEP ON ELM STREET

Reading your article about NIGHTMARE ON ELM STREET III—DREAM WARRIORS [17:2:6], I had a sudden disoriented feeling. I thought to myself: Who am I?

Quickly, I went to my address book and searched under "C" for Wes Craven's number, half-wondering whether it would be there at all. Then I found it! I called Wes and he assured me that in fact, the two of us *did* work together for three months hammering out the spine, the concept, the cast of characters (from which director Chuck Russell and his writing partner did not divert an iota) and that we did actually write the script! This was a relief—to be reassured by the great professor himself.

But then I woke up in the middle of the night, still unsure. So I

called the Writer's Guild the next morning (having slept no more). They were very sweet. They read to me the final credits, which included my name under both story and script—in fact, this is how it reads on the posters and—much to my shock and delight!—on the actual film credits!

You people scared me.

Bruce Wagner
Los Angeles, CA 90046

[We regret omitting Wagner's story and screenplay credit in our story.]

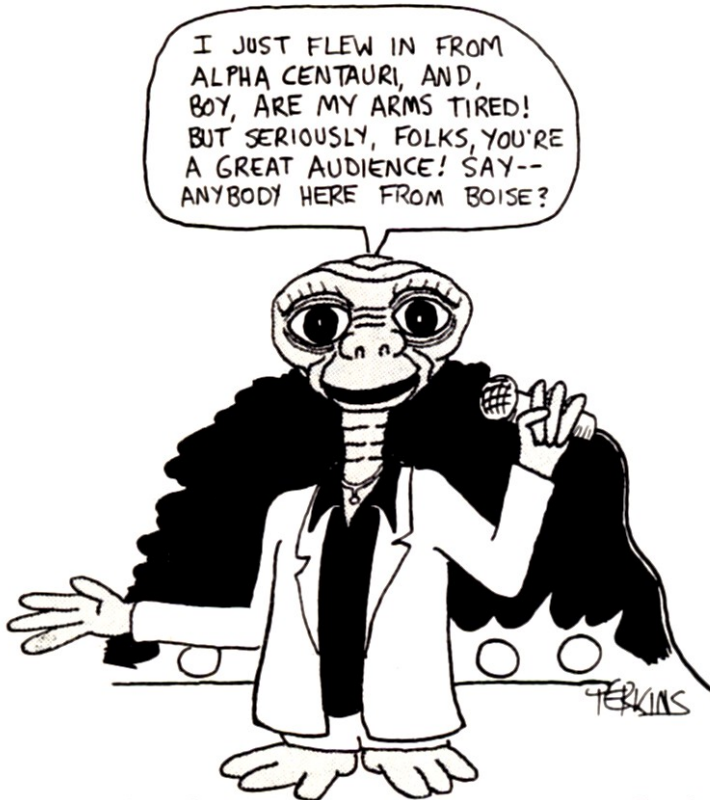
IS CFQ OUT TO GET JAMES CAMERON?

Why would you repeatedly want to trash the reputation of one of the genre's leading talents? It's bad enough that your article on the Harlan Ellison/James Cameron TERMINATOR lawsuit [15:4:4] portrayed Cameron to be quite the enterprising young plagiarist, but now Douglas Borton's review of Cameron's ALIENS [17:1:43] would have your readers think that Cameron was so busy running around stealing people's ideas that he barely has the time to show up on the set.

Not only did you seemingly search for someone who didn't like ALIENS, but you had him create this ridiculous notion that Cameron stole from Heinlein. Most frustrating is that, as the review progresses, Borton contradicts his accusations of plagiarism by noting the vast differences between Cameron's and Heinlein's material, and also states that "coincidences do happen... all the time." So what was the point in even bringing it up in the review! Just for a little more unjustified mud-slinging? In addition, your review headline—"Cameron's 'Starship Troopers' straight out of Robert Heinlein—was surely created so even the most illiterate of CFQ readers could recognize Cameron as a plagiarist.

T. Miles Crawford
Claymont, DE 19703

[Our rave reviews for both THE TERMINATOR (15:2:46) and ALIENS (16:4/16:5:6) speak for this magazine's admiration of Cameron's directorial skill. The other articles you refer to we hope speak for our objectivity in considering other viewpoints. Our readers are literate enough to recognize Cameron's talents for what they are.]



The ending that didn't get filmed: E. T. stays on Earth and becomes a popular nightclub comedian.

THEY CLAPPED, BUT DID THEY RESPECT CAMERON IN THE MORNING?

The main flaw in Douglas Borton's review of ALIENS is that he seems to be under the same assumption that many film critics are; that he must think for everyone else who saw the film he is reviewing. He states, "the film fails in its central challenge, namely, to convince the audience that heroine Ripley would be brave/dumb enough to face the aliens again," and, "we don't really believe she would go back."

How does he know the film failed to convince the audience? Did Mr. Borton interview everyone in the theatre after the movie? I've seen ALIENS twice, and both times, the audience exploded into applause when Ripley saves the little girl from the aliens, and when she emerges all strapped into the power loader, ready to do battle with the Alien Queen. This is something that probably wouldn't have happened if the audience didn't care about the character, or believe in what she was doing.

John LeGate,
Everett, WA 98204

CAN THE VULCAN MYSTICISM, JUST GIVE US THE SAME OLD SHOW!

The current controversy over STAR TREK: THE NEXT GENERATION [17:1:5] is a sorry statement about Star Trek fandom. This intolerance of new actors and a new Star Trek is ridiculous. Doesn't anyone know the meaning of IDIC, the show's revered Vulcan symbol?—Infinite Diversity in Infinite Combinations! Many fans pride themselves on understanding Star Trek's ideal-

ism, yet it appears only a few live by it.

Tommy McClain
Katy, TX 77450

NOT IN THE RAMBO CROWD, BUT STILL PERHAPS TO THE RIGHT OF GENGHIS KHAN?

Director Marshall Brickman's letter [17:1:62] questioned your use of the term "worthless" in rating his film THE MANHATTAN PROJECT. I think that term perfectly describes his movie. I would add one more, "Dangerous." The movie is dangerous because it is dumb and all dumb things are potentially dangerous.

The other night a few friends and I rented the movie expecting to be somewhat entertained or at the very least stimulated. Believe me, we are not a Rambo crowd. Towards the end of the movie everyone of us was rooting for the obnoxious kid to be blown away by the Government agents. Is Brickman so far into his celluloid world that he doesn't see just how totally irresponsible the movie is? What passed as naive intellectual fodder in the sixties seems terribly obnoxious today.

Richard Pantale
Piermont, NY 10968

[Go tell William F. Buckley. I can swallow Brickman's liberalism just as well as the politics of Dirty Harry, as long as it's in the service of a good story.]

CORRECTION

In our interview with STAR TREK composer Alexander Courage [17:2:35] we incorrectly credited him with the score for the movie of John Steinbeck's THE SUN ALSO RISES. Hugo Friedhofer wrote the score.

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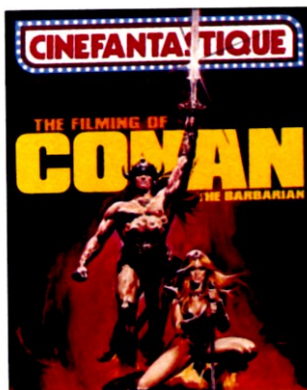
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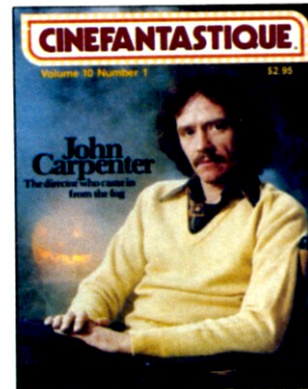
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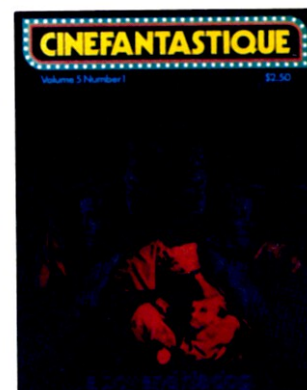
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